

# KOREAN KARATE

## THE ART OF TAE KWON DO

BY  
DUK SUNG SON  
AND  
ROBERT J. CLARK



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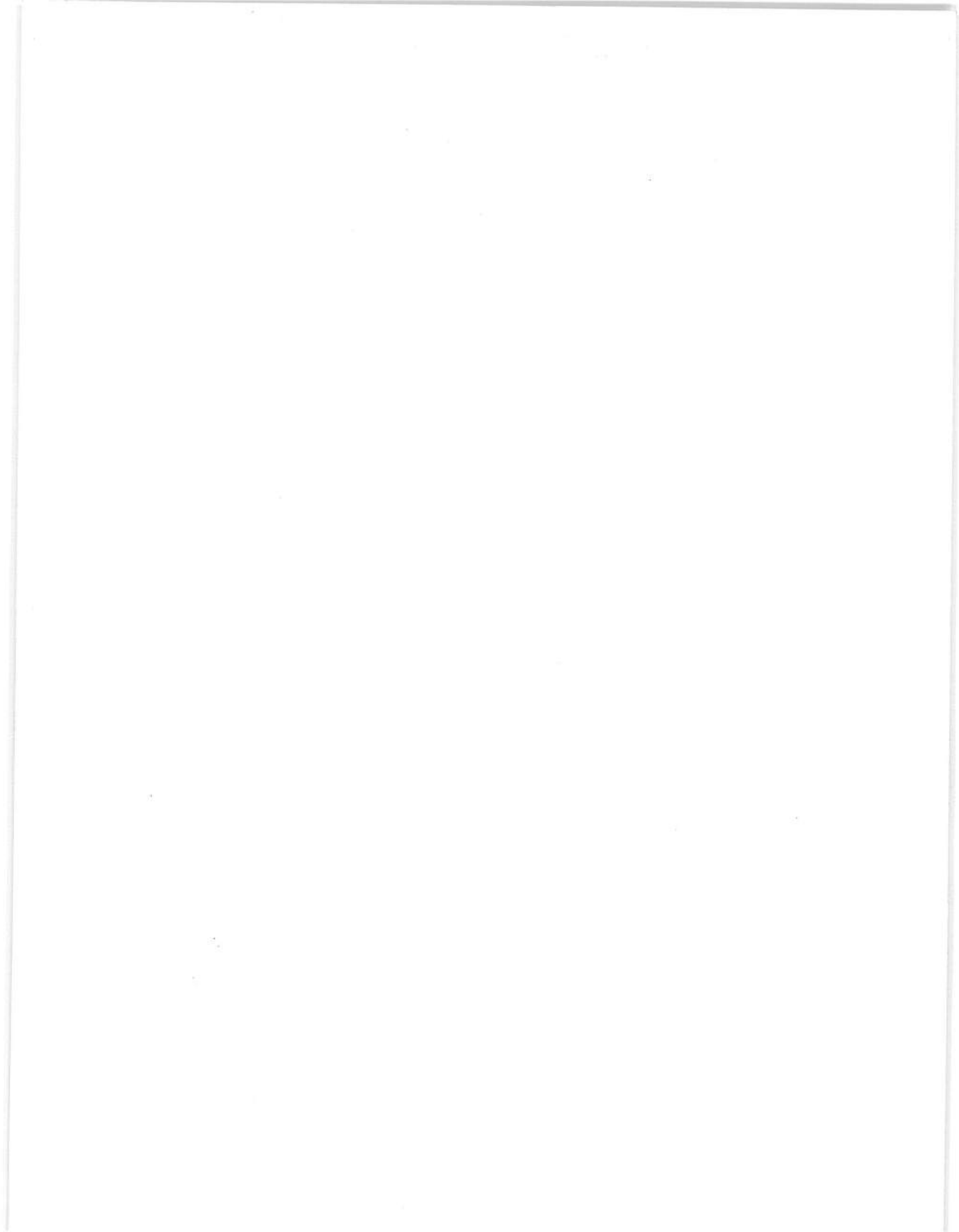
Korean Karate began more than two thousand years ago when warrior knights called "Hwa Rang Do" developed a systematic and unmatched fighting technique called "tae kwon do," meaning a study of kicks and punches. Because of its devastating potency, this technique has been passed on from generation to generation of Korean fighting men and remains virtually unchanged to this day. Illustrated with over 500 action photographs, *Korean Karate: The Art of Tae Kwon Do* is the most comprehensive book ever published in English on one of the fastest growing sports in America.

Tae Kwon Do includes many types of exercises, movements, and skills, but three primary, distinct elements must be practiced daily in order to achieve a high degree of proficiency. They are *basics*, *forms*, and *free style*, and they all require considerable discipline, intense concentration, and a spiritual element as well, all of which comes only with time and dedication. There are fifteen *basics*—some are done with the hands and arms, some with the feet and legs, and some are a combination of kicks and punches. *Forms* are planned patterns of movement derived from the basic exercises and have been passed on from master to master for many hundreds of years. The accuracy, speed, power, balance, and focus of the move-

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KOREAN KARATE: THE ART OF TAE KWON DO  
by Duk Sung Son and Robert J. Clark

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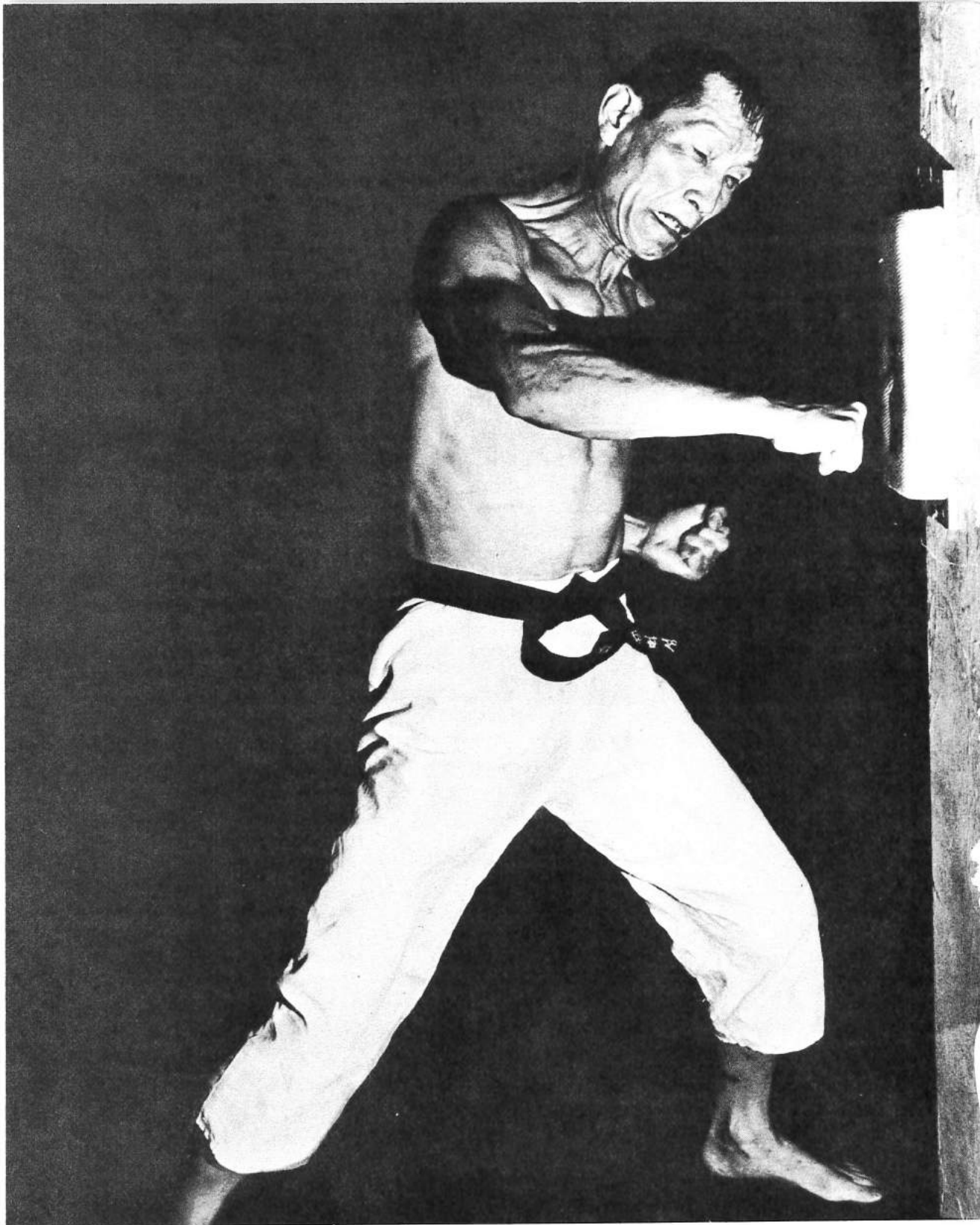
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**Focus**



# chapter 1

## Introductory

Tae Kwon Do is a Korean martial art. It is the art of unarmed combat, using weapons nature has given man instead of those he has picked up from the ground, fashioned from metal or wood, or devised from making chemical compounds or reconstructing atoms. Yet these natural weapons are similar to artificial weapons. For in Tae Kwon Do, the hands and feet and other parts of the body are used *as* weapons, as if they had been picked up from the ground or taken down from the rack. Their use is objectified and systematized.

Tae Kwon Do has its counterparts in other countries of the Orient. In Japan, the martial art is known as Karate. In Okinawa, it is called Okinawa-te, which means Okinawa hands. In ancient China, the art was Ch'uan-fa, or Kempo. Somewhat similar forms are found in Burma and Thailand. This similarity in the forms of martial arts suggests either a common origin or a substantial cross-fertilization or both. Yet little is known of the origin and early development of these arts. To some extent, in fact, the attempt to ascribe an origin is futile: fighting is as common to mankind as eating or talking. Men began to communi-

cate orally and men began to fight. As time went on and experience was gained, it was discovered that refinements to grunts and nods made verbal communication more efficient. Similarly, as time went on, men found that certain refinements made fighting more efficient. One refinement was the use of weapons, including the art of using parts of the body systematically as weapons.

The common origin and/or cross-fertilization of the martial arts can be explained, at least in part, by the natural communications in both peace and war among the countries of the Orient. With a common ethnic background and communication through conquest, art, literature, and learning, it is not surprising that methods of fighting should develop along similar lines.

There are usually as many histories of the origins of the martial arts as there are people to tell them. We shall just filter out those elements which seem to be generally accepted, briefly reviewing Ch'uan-fa, Okinawa-te, and Karate, before turning to Tae Kwon Do.

There is a Chinese legend as to the origin of Ch'uan-fa, or Kempo. It concerns the Indian Buddhist monk who came from India to instruct one of the

early Chinese kings in the teachings of Buddha. He brought these teachings to a school of Chinese monks as well.

The trip from India to China on foot in those days was as rough and rugged as anything the world had to offer. The route was probably up the valley of the Indus River, across the high passes of the Karkoram Mountains, then either across or around the moonlike landscape of the Takla Makan Desert or through the Khyber Pass, across Arayana (now Afghanistan) and along the Oxus River, through the great passes of the Pamirs, and finally either across or around the desert. The Indian monk had to be in extraordinarily good shape just to get to China. This gave him an advantage over his monk students who did not share his background of physical conditioning. His discipline in the monastery was adjusted to his robust health habits rather than to the sedentary routine and delicate health of his students. The discipline was so rigid that the Chinese simply could not take it: they dropped from sheer physical exhaustion.

This situation presented a new problem in the teaching of the philosophy of the Lord Buddha. According to Buddha's teachings, the body and the soul are one and inseparable. The Indian teacher felt, not unreasonably, that the bodies of his students must be as fit and vigorous as he wanted their souls to be. The students, he reasoned, could never achieve true enlightenment with elevated souls and collapsing bodies. So the teacher began to develop mental and physical discipline in his students along with the thoughts of Buddha. As the years passed, the monks were so well taught in the mental and physical aspects of developing the soul that they became very strong and vigorous, and,

as strong men are likely to do, they fought. Eventually, the gentle teachings of Buddha brought about the most formidable fighting monks in all Cathay. This is one of the least disputed stories of the background of Ch'uan-fa, or Kempo.

Since China at one time or another held temporal power over most of Asia, including Korea and Okinawa, it is quite probable that Kempo found its way to the rugged hills and valleys of Korea and to the rock which is Okinawa. It would be not unreasonable to suppose that certain of the civil and military administrators were versed in Kempo and that the men of Korea and Okinawa copied their fighting styles and modified those styles to their own tastes. The result may have been the versions which became known as Okinawa-te and Tae Kwon Do.

The development of Okinawa-te was inevitably helped along by successive banning by an Okinawan king and, some hundreds of years later, by a Japanese overlord of the bearing of arms.

Okinawa-te was brought to Japan by Funakoshi Gichin, who was born in Okinawa in 1869. As a boy of eleven, he studied Okinawa-te under the masters of the art in Okinawa. In 1917 and again in 1922, Gichin gave exhibitions in Japan under the sponsorship of the Japanese Ministry of Education. He received enthusiastic and wide acceptance. Colleges enlisted his help in setting up teams to compete in what the Japanese named Karate, which, in Japanese, means empty hands.

Aside from the likelihood of influence from China, the only thing known about the origin of Tae Kwon Do is that more than two thousand years ago, the nobles and knights of Korea developed a fight-



ing technique using their hands and feet. The knights, nobles, and soldiers were known as *Hwa Rang Do*, and their fighting techniques became known as Tae Kwon Do, which means, roughly, a study of kicks and punches. The art has been passed on from generation to generation without much change. Its formalization can be dated from 1950, when Duk Sung Son began teaching it to policemen in Seoul. His success led to his appointment as chief instructor to the officers of the Signal Corps of the Korean Army later in the same year and eventually to other elements of the Army. In 1955, Mr. Son became the Tae Kwon Do instructor to the cadets at the Korean military academy, the counterpart of our United States Military Academy at West Point.

When the United Nations supported the integrity of South Korea against communist aggression from the north, the U. S. Eighth Army was dispatched to Korea to support the United Nations' position. Elements of the Eighth Army remained in Korea after the cessation of the war, and Mr. Son became the Tae Kwon Do instructor to the Eighth Army in 1956. Also after the war, Mr. Son and his advanced students taught Tae Kwon Do in schools and colleges in South Korea. In 1963, Mr. Son came to New York and began teaching in this country.

The Koreans put more emphasis on the use of the feet than the other forms of martial art. This may be because Korea has so many steep hills and deep valleys that there would be a greater development of the legs of its inhabitants. Or it may be because the Koreans regard hands as fine, creative instruments and the feet as the more practical instruments of locomotion. In any case, the

Korean Tae Kwon Do has developed in the direction of putting considerable emphasis on the use of the feet.

In recent years, the martial art of open-handed fighting has come to the notice of the entire world. Unfortunately, the picture which has been presented to the world is rather lopsided. Tae Kwon Do, under whatever name the TV and movie writers use, has been so distorted that the public not only does not know what it really is, but thinks Tae Kwon Do is something it really is not. Violence, which makes spectacular material for television shows and spy stories, is a part of Tae Kwon Do; but it is only a part. Moreover, it is controlled violence. The spectacular element of Tae Kwon Do has been lifted out of its context and been given to the public as Tae Kwon Do. It is like describing the elephant by describing only his trunk.

It is not the purpose of this book to deglamorize Tae Kwon Do for the public. We do intend, however, to explain that there is much more to Tae Kwon Do than simple violence. We will set down the basic principles of Tae Kwon Do and the course of action to be followed if one is to attain proficiency in it. We would like to add a caveat. A person cannot learn Tae Kwon Do from a book any more than one can learn how to sing or how to paint from a book. This book will complement and supplement adequate instruction accompanied by hard work, but it will by no means take the place of either.

Although this book is written as if we are talking to the student who intends to study the subject seriously and hopes to achieve proficiency of black belt level, we do not wish to discourage those who are interested only in using Tae Kwon Do as an interesting and stimulating form

of exercise or as a diversion. Such people may put into Tae Kwon Do as much as they wish and take from it what they want but only in direct proportion to what they have put in. To those who want to study Tae Kwon Do as a matter of self-defense, it must be pointed out that Tae Kwon Do is not one of those things you pick up by working at it for fifteen minutes a week. To be proficient enough to have a slight advantage over an assailant, six months of fairly intensive study will suffice. To be able to meet any assailant under any conditions and be confident, however, we feel that an

absolute minimum of two years would be required for exceptional students and three for most. It takes that long for the body to be brought under proper control.

There often arises the question as to whether Tae Kwon Do is suitable for women and children. The answer is yes. For women, Tae Kwon Do offers a means of self-protection and an enforceable routine for exercising, an opportunity that few women have. For children, Tae Kwon Do's most important contributions are the building of self-control and the development of healthy bodies.



## chapter 2

### What is Tae Kwon Do?

The popular misconception of Tae Kwon Do as an art of violence exists because most people see only the spectacular. They delight in seeing boards, bricks, cinder blocks, or roofing tiles broken. The interest is not in why the Tae Kwon Doist can break these objects. People only want to see it done because it represents something outside their own experience. It may also represent a kind of transference which makes many sports popular to the spectator: he is able to identify himself with the athlete.

But exhibitions of Tae Kwon Do, Karate, and Okinawa-te ought to be accompanied by fuller explanations of what these arts really are. There is a gap in understanding which must be bridged if the public is ever to appreciate the arts properly. Consequently, we will explain the concepts underlying Tae Kwon Do in this chapter; describe the basic elements of the art in the following chapter; and, in detail, discuss the art as it is practiced in subsequent chapters.

Tae Kwon Do is essentially discipline: discipline of the mind, the body, and the spirit. The physical manifestations in the form of lethal attacks and the

breaking of objects are much like the visible part of an iceberg. They are only part of the whole and, although they are the most dramatic, they are not the most important. The physical manifestations are, of course, important, but not as ends in themselves. They simply provide a measure of progress in tangible physical terms, a datum.

The lethal aspects of the Tae Kwon Do attack come from a concentration of all the forces at the point of contact. Such concentration does not come about just because one hopes it will be there. It must be developed. Also, the individual must have certain mental, physical, and spiritual resources in the first place or else there is nothing to concentrate. A kangaroo or even an ape would not be able to learn Tae Kwon Do because the basic resources are not there to develop.

We will consider first the physical force. Nobody would expect a novice to pole-vault seventeen feet on his first attempt or even after a month or so of practice. It takes hard and specific conditioning to pole-vault, box, swim, or to do anything else at a high level of competence. No less does it take long, hard, and specific conditioning to achieve the

physical ability to be effective with Tae Kwon Do. This martial art is not a matter of brute force which can be achieved in daily workouts with the weights. Tae Kwon Do demands power, speed, relaxation, focus, balance, and accuracy. Hard physical work is necessary in order to acquire the requisite potential of these elements of Tae Kwon Do. In the early stages there should be a workout of one and a half hours, three or four times a week. This will give the student a knowledge of Tae Kwon Do but not a proficiency in it. To achieve true proficiency at the black belt level, the student must put in approximately an hour and a half a day seven days a week. We have found it impossible to get "over the hump" and achieve the control of the body to the extent necessary for black belt proficiency without total application seven days a week. The output is, as in everything else in life, directly proportional to the input. There is no shortcut. Such application is not necessary for the student who studies Tae Kwon Do only for relaxation or control of the bulging waistline.

The second fundamental aspect of Tae Kwon Do, the mental one, is more difficult to explain. To those who have achieved proficiency, the very act of explaining robs the meaning of its value.

Concentration is the key to the mental aspects of Tae Kwon Do. Immersion in the subject must be total. All one's senses must be focused on what he is doing. In free-style fighting with other students of equal proficiency, the actions and reactions are so fast as to allow no time for wool gathering. To be effective, the reaction must be quite as fast as the action. Therefore, the entire attention of the Tae Kwon Doist must be

centered on what he is doing. There is not, as a matter of fact, even time for thinking. The reaction to an attack must come instantly as a reflex action. Full concentration provides an unimpeded path from action to reaction which is essential for effective reaction.

For a somewhat esoteric illustration, let us consider the case of the man who has gone mad. It takes several policemen to subdue him because all his energy is focused on what he is doing physically. His mind is not concerned with his home life, the rent, his job, or what he will have for dinner. His mind channels all his energy into his physical activity to the ultimate benefit of his overall physical output. In order to attain adequate speed and power, adequate physical output, the Tae Kwon Doist must concentrate everything into what he is doing. This is total concentration. Very few superior athletes in any field do not apply total concentration to what they are doing.

The third aspect of Tae Kwon Do, the spiritual one, is the most difficult to explain because it is the least tangible. But it is also the most important because without it the student cannot tap the resources inside himself to become really proficient. The first manifestation of the spiritual aspect of Tae Kwon Do is that the accomplished Tae Kwon Doist has become a privileged member of society in that he has in his hands and his feet the ability to kill or, at the very least, do grave bodily injury to other people. As with all privileges, this one carries a responsibility of equal importance, to control completely the ability to do harm. As the skill develops, the inner sense of responsibility develops along with it, making the person skilled in Tae Kwon



Do a better member of the community than he was before. Having the power to kill, he is less likely to use any power or force at all than he was before.

It is strange that the same weakness which makes a man a bully also makes him unable to have the inner resources to achieve proficiency in Tae Kwon Do, the means which would help him to further his being a bully. The bully who takes up Tae Kwon Do to support and develop his bullying either fails to last the course or loses his former attitude.

The nonbully attitude develops even if there was no attitude of bullying in the first place or even any thought of it. The student who takes up Tae Kwon Do for the purpose of keeping his weight down or for simple amusement usually gets more deeply interested than he thought he would when he started. Without realizing that it is developing, he becomes an anti-bully too. The predisposition extends to attitudes as well as to overt acts. The proficient Tae Kwon Doist is not a loudmouth or a braggart or a verbal bully: he is not a barroom brawler verbally or physically.

Having stated that Tae Kwon Do is the sum of physical, mental, and spiritual discipline and control, we must also add that the sum must be an equilibrium sum and not just an indiscriminate or random sum. There can be no domination of one of the factors over the other two.

The spiritual factor is the one we have found to be most susceptible of overemphasis, probably because it is the most difficult to pin down. When students first become acquainted with Tae Kwon Do, the unique thing it brings them is the intangible side, the idea of self-control, the idea of completely contained ferocity. Like children with new

toys, they attach themselves to the new-found area of thought with more energy than is entirely useful. To carry the analogy to children further, some students arrest their development at this stage. Needless to say, they never develop into competent Tae Kwon Doists. It is not uncommon to see beginners spend endless hours talking among themselves about the intangibles of Tae Kwon Do. If a student who has been at it for a year is still more enchanted with the intangibles, he is getting out of balance. We suspect that some students arrest their development at an early stage because they are not keen to engage in the physical contact which accompanies the free-style fighting.

A state of equilibrium among the three aspects of Tae Kwon Do must be achieved and then maintained in order to develop fully the resources within oneself. This equilibrium comes easily as the Tae Kwon Doist progresses. To those to whom it is a problem to maintain balance, the usual solution is to retreat either into verbal Tae Kwon Do or into the stance of the mystic, who does his free-style fighting at a safe distance from his opponent. The hallmark of the novice is verbalizing. The propensity to talk and theorize decreases as proficiency increases. Since Tae Kwon Do develops from within, it does not bear too much talking about.

It was suggested above that if one can fully describe Tae Kwon Do, he does not truly understand it and therefore he cannot fully describe it. This is a paradoxical statement in need of some elaboration, though to those who understand Tae Kwon Do, it will ring true. The best translation may be that pure thought is intangible and that to put the

intangible into tangible terms robs it of its intangibility and thus makes it less than pure thought.

In giving exhibitions to college audiences and other groups, we have found that the non-initiated always ask questions like, "Doesn't knowledge of Tae Kwon Do make you feel that you must use the skill developed at the cost of so much effort?" or "Don't you just get the itch to try it out?" or "I know I would never walk away from a fight if I knew I could win it." Actually just the opposite is the case. The proficient Tae Kwon Doist would be almost certain of victory in a fight. Therefore he does not have to prove to himself or to anybody else how manly he is. He can walk away from trouble. There is also the practical aspect of it. To retaliate with a savage attack involving serious bodily injury is hardly justified by an insult or even a mild attack. It is better to walk away. The Tae Kwon Doist can walk away because he has developed self-control.

We have emphasized the point that Tae Kwon Do is self-control, control over the body, the mind, and the spirit. This is not to say that Tae Kwon Doists must be Little Lord Fauntleroy's. Quite the opposite. The Tae Kwon Doist is physically fit because he must be. The result is that he not only enjoys a more robust health than most, but he is able to enjoy those things which require physical effort to an unusual extent. Because the Tae Kwon Doist has control of his mind and spirit, he is less likely to become fretful or nasty. Aside from having more resources at hand, the true Tae Kwon Doist enjoys a perfectly normal existence. Training rules are up to the individual. It might here be mentioned that Tae Kwon Do is a positive and not a negative thing. Proficiency is a direct function of

what the Tae Kwon Doist does rather than what he does not do: proficiency is a function of the work and concentration he puts into Tae Kwon Do, rather than a function of those things he abstains from.

There is a popular misconception that Tae Kwon Do requires disfigurement of the body, the hands in particular. This misconception has probably grown from the popularization of Tae Kwon Do on television and in books. It is difficult to depict physical, mental, and spiritual fitness in graphic terms, so the distorted hand has become the popular identification of the Tae Kwon Doist. Distortion of the members or of the limbs or the body itself is a fable pure and simple. Among those who have achieved proficiency in the martial art are doctors, musicians, artists, draftsmen, and others whose livelihood depends upon the use of their hands.

To make Tae Kwon Do more glamorous in literature and in films, the misconception has been propagated that there is some legal requirement that the black belt must register his hands as deadly weapons. This may make the whole thing more glamorous indeed, but it is not true in this country generally at this time. In the case of the professional boxer, there is the presumption that, if he engages in a fight outside the ring, his skill at using his hands as fighting instruments, implies the intent to do bodily harm. Intent can raise a misdemeanor assault to a felonious assault, so this presumption of intent to do bodily harm is important. As far as we can find out, there is not enough known of Tae Kwon Do for there to have been a legal doctrine developed concerning it as with boxing. However it is not difficult to conceive that skill in Tae Kwon Do

would be enough to imply intent in the case of an assault, another reason for using Tae Kwon Do only for defense in a dire extremity.

One of the most difficult popular questions to answer is, "What would happen if a Tae Kwon Doist were matched with a boxer, a wrestler, a Judoist, or whatever?" This question is unanswerable because, if the Tae Kwon Doist is to be put on an equal footing with his opponent and is allowed to go all out, somebody is going to get badly hurt. Thus, in a match of a Tae Kwon Doist with the follower of some other method of fight-

ing, the other man can go all out but the Tae Kwon Doist cannot. An equal match is impossible. It is safe to say that the degree of proficiency in the martial art is a better gauge of who would win than the martial art itself. A very proficient boxer would be able to whip a novice in Tae Kwon Do the same as he could whip a novice at boxing. As to what would happen if two equally proficient practitioners of different martial arts were matched, we will never know on the basis of an actual match. We feel the Tae Kwon Doist can always take care of himself, however.



## chapter 3

### The Fundamentals of Tae Kwon Do

There are certain fundamental elements upon which Tae Kwon Do is built. Some of these fundamentals are actually goals as well. It is in this context that one can appreciate why Tae Kwon Do is called a martial *art*. As in the case of painting, singing, or any other human activity generally classified as an art, the art is in the striving and the goal is never reached. In engineering, the bridge is built. In business, the profitable operation is achieved. In medicine, the patient is cured. Of course, the better way is always sought, and the horizons of science and engineering are continually broadening. But the steps are tangible. In an art, the only measure is subjective. Thus it is in Tae Kwon Do.

The fundamentals discussed herein are not milestones which one approaches, passes, and leaves behind. Tae Kwon Do is not like that. The goals always remain ahead because, no matter how fast or strong or coordinated a movement is, it can always be done faster or more strongly or with better coordination. This is the asymptotic approach: one is always approaching, but although the measure of miss becomes infinitely small, perfection is never achieved. It is well known that great artists in music,

painting, writing, and so on never feel they have created the perfect work. They strive to improve.

Such an approach may sound discouraging because striving without ultimate achievement can be most unrewarding, like breaking stones on a rock pile. This is not the case with Tae Kwon Do. As the student moves from the introduction through various stages of achievement, the obvious growing control of the body, the mind, and even the spirit is entirely evident if not tangible. Although it is gradual, sometimes so gradual that it is only recognized in retrospect, the achievement of control is apparent.

Focus is one of the fundamentals of Tae Kwon Do. Focus may be called concentration, a concentration of the entire force of the body, mind, and spirit in the point of contact of the instrument with which the attack or the block of the opponent's attack is made. The reader will probably say, "Naturally; when the boxer punches, he tries to punch hard, to concentrate his power in his fist." True. But the boxer does not train with the objective of making his punch the focal point of everything he has. He trains to increase the power of his punch



*per se*. The Tae Kwon Doist, on the other hand, directs his training toward developing all the parts of his body so they will work together to concentrate all his physical force at the point of contact at the time of contact.

The mental and spiritual components of focus have already been suggested. Without getting into the field of metaphysics, we may say that the mind as a source of energy has not yet been tapped. The difference from other sports is that, in Tae Kwon Do, the power of the mind is recognized, even if only partially understood, and the Tae Kwon Doist tries in his training to avail himself of that power.

Aside from the concentration of mental energy in the attack, there is another aspect to the control of the mind.

The mind must be completely empty. That means the Tae Kwon Doist in his exercises and particularly in his free fighting must have his mind so concentrated upon what he is doing that it is a blank. He must not be thinking of anything at all. This situation has been likened to the tranquil pool in the woods. There is not a ripple upon its surface. Being completely calm, it reflects the trees and the clouds and the sky as if it were a mirror. Similarly, the controlled, tranquil, concentrated mind of the Tae Kwon Doist can, in free fighting, reflect that of his opponent. In this situation, as soon as the impulse to attack passes through the mind of the opponent, it is reflected in the mind of the other fighter. The result, among proficient Tae Kwon Doists, is that the riposte starts almost at the same time as the attack. If the Tae Kwon Doist in free fighting is aware of the audience or the judges or anything at all, his mind is not in a condition to reflect the impulses in his opponent's mind and thus the opponent

has an advantage. The entire being must be focused on the matter at hand so there is an entirely free flow of action and reaction. The thought process must be bypassed as well. There is not time to think.

We fully realize that some of these concepts are difficult for the non-Tae Kwon Doist to accept. The advanced Tae Kwon Doist accepts them as a matter of fact. The reader will simply have to take the foregoing at face value or study the martial art himself to find out. As the student advances, these things become apparent without being formalized or documented. It is a fascinating process.

The genesis and workings of the spiritual power are even more a matter esoteric. Suffice it to say that martyrs for religious beliefs or patriotic attitudes have been known to be able to draw on spiritual resources to enable them to withstand the horrors which men have devised for the suppression of their fellow men. The forbearance and restraint developed in the course of years of study and application of Tae Kwon Do apparently build up reservoirs of spiritual energy which are released into the physical acts of attacking or blocking an attack.

Here again, we are getting into the realm of intangibles. The spiritual energy thesis is hard to codify and even harder to prove. The only real evidence of its existence seems to lie in our own experience: those whose interest in Tae Kwon Do is for the purpose of perpetrating evil, never seem to have the spiritual control to support the self-discipline necessary to achieve proficiency in the art.

Returning to the physical aspects: physical force is made up of three things

—strength, speed, and relaxation.

Strength is a function of the size and tone of the individual's musculature. Muscles can be built up by making them work. As in other skills, Tae Kwon Do muscles are specific and built up by special exercises and techniques. These muscles are probably of little specific value for swimming or pole vaulting or weight lifting, and similarly, weight-lifting muscles are not of specific use to the Tae Kwon Doist.

Raw physical strength is in itself of little use in Tae Kwon Do even if it is the right kind of strength. It must be harnessed and concentrated in the right place at the right time. Properly applied strength is the thing, not just brute strength.

The handmaiden of strength is speed. Speed is basic and fundamental to successful development of Tae Kwon Do. To go back to schoolboy physics, we all know that force is proportional to mass and to the acceleration with which the mass is traveling. That means that the impact of a blow is proportional to the weight of the fist or foot and the acceleration with which that member is traveling. The same is true, of course, of blocks.

But this is only one aspect of the importance of speed. The other aspect is obvious. The blow which arrives at its target before it can be countered is the only blow which is effective. The block which is quick enough to meet the blow before the blow reaches its target is the only effective block.

Speed offers the smaller man the equalizer vis-à-vis the larger man. Generally the smaller man in his training will, as a matter of necessity, put more emphasis on speed than the larger man. The smaller man with speed can get in

and out to nullify the superior strength and reach of the larger man. The smaller man actually has somewhat of an advantage with respect to speed. His hand or foot must travel a shorter distance from its cocked position to its target than that of the larger man because the smaller man has shorter arms and legs.

The third element of physical power, relaxation, is more of a precondition than an active element. Relaxation is nonetheless vital. Neither speed nor strength will be capable of achievement unless the Tae Kwon Doist has learned to relax.

The Tae Kwon Doist is relaxed at all times except for the last eight to twelve inches of an attack or a block. It is during those last eight to twelve inches that everything he has inside him is pulled together and focused in the point of contact. Failure to be relaxed except during the period of focus has two nullifying effects. The first is fatigue. If the student is tense and tight all the time, he is burning up energy to no avail. The second concerns speed. If a blow is initiated with the muscles tight, it will be so slow as to be a waste of time. In order to generate adequate acceleration up to the point at which focus begins, muscles must be loose. There is a third, collateral aspect to relaxation. If the body is fully relaxed except during focus, the mind will also be relaxed, so that it is ready to receive impressions and to react.

Relaxation is not an easy discipline to develop. When students face each other for free-style fighting, they are apprehensive, afraid of looking foolish and afraid of being hit. This is particularly true in the beginning stages. Thus, the novice will tend to tense up, thereby multiplying by ten his chances of looking foolish or getting hit.

For the peace of mind of the students who are afraid when they fight, we would like to say that any student who says he is not afraid when he begins free-style fighting is either insane or lying. It is natural to be afraid. Courage gives one the ability to fight in spite of fear. To relax at the same time takes a large measure of self-control which comes as one progresses in the study of Tae Kwon Do.

A necessary principle of Tae Kwon Do is "no touch" during the free-style fighting. This means that, in free-style fighting among students, the attack is stopped just short of its target. The power generated in good Tae Kwon Do is such that it could kill or seriously injure a person. In the early stages, the margin ought to be six inches. As the student progresses and achieves control, the margin can be cut to one inch or less. To underline the importance of controlling blows and kicks, as will be explained later, they are directed to vital parts of the body, such as the temple, the throat, and the kidneys.

Having stated that blows and kicks must be tightly controlled, we will now turn right around and say that, in the case of the higher belts, there is some leeway allowed. There is no leeway allowed for the novice, but those more advanced in Tae Kwon Do have achieved enough control so that light contact is allowed on the limbs and the trunk of the opponent. Light contact means that the opponent knows he has been hit, but he is not hurt. No contact is permissible on the head.

In some forms of Tae Kwon Do, contact is allowed in free-style fighting. But this is bad Tae Kwon Do. If the Tae Kwon Do is adequate, it is impossible to allow blows and kicks to be delivered to

their targets because serious injuries would result. A Tae Kwon Do school in which there are injuries is a bad school. The lower belts ought not to make any contact whatsoever, and the higher belts must have enough control to make contact on the trunk and limbs light enough so there are no injuries. It may make the students feel very manly to have broken bones and bandages to demonstrate how tough they are, but it is a sure sign of bad Tae Kwon Do instruction.

Another of the fundamentals of Tae Kwon Do is that the Tae Kwon Doist is a self-contained unit as distinguished from other athletes who must get their motive force from the surface upon which they operate.

This goes back to Newton's Third Law of Motion to the effect that, for each and every action, there is an equal and opposite reaction. When the boxer (a right-handed one) throws a left hook, the power comes through his body from his right foot which is planted firmly on the canvas. Were his right foot on ice, his left hook would have no power at all. The tennis player with the big serve must have one foot on the ground not only because the rules say so but because it is essential for a big serve. From your own experience, you know that walking on an icy pavement or on sand results in little forward motion. The push of your foot encounters nothing that will push back, so you make little forward progress.

In Tae Kwon Do, Newton's Third Law does not demand that the earth or the canvas or whatever the athlete is standing on push back as hard as the athlete pushes down. The Tae Kwon Doist provides his own reaction. This is, as far as we know, unique in sport. We will explain in detail how this is achieved as

we get along into the development of the various techniques. Here let it be stated briefly that the center of the muscular activity of Tae Kwon Do is in the midsection of the body, the lower abdomen. When the action is in the form of a kick or a punch, the reaction goes in the opposite direction in the abdominal muscles. In the case of hand motions, in the basic exercises, and when possible in actual fighting, the nonstriking hand is drawn back with as much force as that with which the striking hand strikes, thereby reinforcing the reactive force of the abdominal muscles. It is impossible to get away from Newton's third law that there must be a reaction in order that any action can be developed. The Tae Kwon Doist within his own body provides this reaction normally provided by the solid surface upon which the original action is based.

To support the foregoing, we offer as evidence the jump or flying kicks of Tae Kwon Do. Although we use these attacks sparingly, they do illustrate our point. When a man can go flying through the air over the heads of other men, completely out of contact with the ground, and smash with a kick or blow several pieces of wood, a cinder block, a brick or two, or a stack of roofing tiles, his blow must have considerable force behind it. This force obviously cannot come from his contact with a solid object. Therefore it must come from within himself. It does. His own musculature provides the equal and opposite reaction which gives the shattering power to his blow. It is to the development of this self-contained force-generating capacity that much of the training in Tae Kwon Do is directed.

The fundamental of Tae Kwon Do easiest to achieve is exhalation at the

moment of concentration of physical output, focus. All the Tae Kwon Doist must do is simply exhale forcibly when he punches or kicks. This requires hardly any learning at all.

To those who have seen Tae Kwon Do in action there is often a question as to why there are loud verbal barks during the exercises and the free fighting. Some people think the Tae Kwon Doist is simply trying to call attention to himself, to show off. This is not so. As we suggested above, the proficient Tae Kwon Doist does not even know there are other people in the room or, for that matter, in the world, when he is engaged in free fighting. Nothing exists but the opponent. The loud bark requires the exhalation of breath. A person cannot make a loud, short bark on the inhale. Try it. Thus, the bark insures that the Tae Kwon Doist is exhaling. If the bark and the punch or kick or block come at the same time, the exhalation must therefore accompany and thereby facilitate the concentration or physical output.

Nature says the maximum concentration of physical output is achieved on the exhale. Witness the fact that tigers roar when they charge. They must exhale to roar. They achieve maximum physical output on the exhale. Battle cries are common to human combat as well. Battle cries can only be made on the exhale.

The loud bark at the time of striking has another function in Tae Kwon Do. If the noise is intense enough and explosive enough, it has the effect of paralyzing the opponent for a fraction of a second. To the skilled Tae Kwon Doist, this fraction-of-a-second advantage is all that is necessary. In the case of free fighting in the gymnasium with other



Tae Kwon Doists, the paralyzing effect ceases to exist because the opponent has heard the sudden noise many times before and he recognizes it. In the case of street fighting, wherein the Tae Kwon Doist is faced with an armed opponent and there is no way out, the combination of the sharp, loud bark and the attack has the paralyzing effect.

This leads to the next fundamental, breathing. One of the difficulties with most of our breathing is that we give no thought to it. Consequently, as studies have shown, we use something like a sixth of our lung capacity in normal breathing. The rest of the lungs is filled with fetid, stale air.

The Tae Kwon Doist must learn to ventilate his lungs by extremely deep breathing exercises, the details of which will be explained later. The force of the exhale comes from the lower abdomen. The deep breathing both increases lung capacity and strengthens the lower abdomen, the center of Tae Kwon Do power.

The logic of proper breathing is based upon the physiological function of breathing. Increased lung capacity and adequate breathing make possible more physical output and more sustained physical output. That is why breathing is important to the Tae Kwon Doist as it is to any athlete.

It is frequently stated in advertisements that the "97-pound weakling" can overcome the brute by virtue of his knowledge of one or another of the martial arts. Similarly, it is frequently stated that size makes no difference in Tae Kwon Do. Both the foregoing are nonsense. A man six feet five and weighing 250 pounds obviously has an advantage over a man five feet two and weighing 115 pounds. Reach alone gives the

larger man an advantage. It is therefore necessary that each Tae Kwon Doist tailor his style of free fighting to fit his own particular skills and his own particular limitations. Generally, the small man must get inside the larger man's reach, deliver his attack, and then get out again. The larger man, on the other hand, must keep a smaller opponent out where he can hit him without being hit in return. Tae Kwon Do gives the individual the tools, but the use of those tools, his hands and his feet and other striking parts of the body, must be in accordance with what fits his own needs and abilities and his own personality best.

We feel that to stylize free fighting limits its usefulness. In making this point, we come again to the parallel between Tae Kwon Do and other artistic activities. In the case of playing the violin, an individual can be taught the mechanics of the art, but the final expression has to come from the total of his own personality. Similarly, free-style fighting techniques must have certain basic patterns and limitations, but the style of the final product is entirely up to the individual. It is most interesting to observe how the different personalities of Tae Kwon Do are expressed in their free fighting.

Another basic of Tae Kwon Do is balance. As one progresses through the basic exercises and forms, he is developing balance so all his moves are initiated in a position of balance and terminate in a position of balance. If, in free-style fighting, one loses his basic position of balance at any time, he can be sure the opponent will exploit the imbalance immediately. Balance is, of course, a requisite of any athletic effort.

Accuracy of movement is a basic re-

quirement of Tae Kwon Do. In order for an attack to be effective, it must be directed to a specific part of the opponent, and it must in fact go where it is directed. The element of accuracy is refined in Tae Kwon Do more than in other sports. A blow or a kick is not just thrown at the opponent: it is directed to the eyes, the bridge of the nose, the temple, or whatever. The specific target ought to be considered as being no larger than a dime. If the student bears accuracy of movement well in mind as he does his basic exercises and his forms, he will progress more rapidly than if he overlooks this fundamental.

A final fundamental of Tae Kwon Do is its code of ethics. This code is based upon good sportsmanship and just plain good manners.

Good sportsmanship is essential to Tae Kwon Do. When one is dealing with lethal weapons, it is particularly necessary that the rules of good sportsmanship be carefully observed. The rules are a function of self-control, demanding good losing and, which is more difficult, graceful winning. Good sportsmanship also means observance of the rules in spirit as well as in fact. Good sportsmanship is not confined to the fighting floor. It must become an essential part of the Tae Kwon Doist's way of living and way of conducting his day-to-day affairs.

Good manners are a natural adjunct to good sportsmanship. The Tae Kwon Doist must have good manners vis-à-vis his fellow students, his master, and everybody else with whom he comes into contact. Good manners include not talking to excess or bragging. It is ill-mannered, for example, to visit another school and tell them about how much better your own is. This is a common fault of the novice. It is ill-mannered also to wear a dirty or ragged uniform to class. It is considered bad manners to talk student to student during periods of instruction. It is very bad manners to walk out during the period of instruction without asking permission of the master. When in doubt about Tae Kwon Do manners, it is safe to do what is normally considered courteous.

The last fundamental is one already referred to. It is frequently overlooked, but without it all the rest do not count. There is no substitute for it and no good Tae Kwon Doist has achieved his skill without it. The fundamental is hard work. Students who think there is a way of avoiding hard work and schools which devote their teaching to graceful movements are simply wasting their time. There is no way around hard work and nothing can possibly take its place.

Now let us get down to the forms the hard work is to take.





## chapter 4

### Warming-up Exercises

As in any sport, Tae Kwon Do calls for a concentrated output of muscular energy. To impose a sudden load on any set of muscles when they are cold can result in injury. Therefore, it is prudent to warm up before engaging in Tae Kwon Do exercises. The warm-up procedures which follow serve also as conditioners and muscle builders.

It is usual before the instruction period begins for the group to jog for at least five minutes. This causes no strain, and it serves to warm up the entire musculature. We jog in one direction for half the period allocated and then circle around and complete the period going in the opposite direction. Changing directions keeps the students from becoming habituated to a single routine, which would tend to dull their alertness. Also, running in only one direction in a closed area is lopsided physically.

After the period of jogging, the class lines up facing the instructor and follows him through a series of warming-up exercises, each of which has a specific purpose.

The first exercise is shown in Figure 1.01 and 1.02. The feet are flat and about double shoulder-width apart. The student bends forward at the waist

enough to put his hands on his knees. He straightens first the right knee and applies light pressure until the knee does not bend back any farther and then immediately he releases the pressure and immediately reapplies it and releases it twice more. The pressure applied is merely a push until the knee is as straight as it will get, followed by immediate release, instead of a hard or sustained pressure which would strain the knee. After three pressures and releases, the same is done to the left leg, with the right leg bent normally for the position the student is in. Each leg is subjected to the pulsating pressure three or four times.

The purpose of this exercise is to loosen and to strengthen the knee, the back of the knee, the front of the ankle, and the back of the thigh. This exercise is important for making fast and strong kicks.

Figures 2.01 and 2.02 illustrate the next exercise, which is done for the purpose of stimulating the circulation in the legs. The student does a deep knee bend with his upper body erect. This brings his heels up in the air, so he is "standing on his toes," which is actually standing on the balls of his feet. With the outer

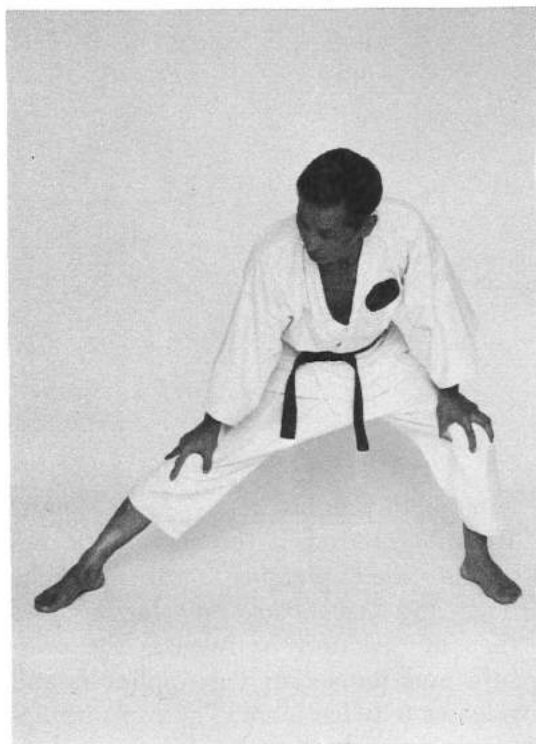


Fig. 1.01

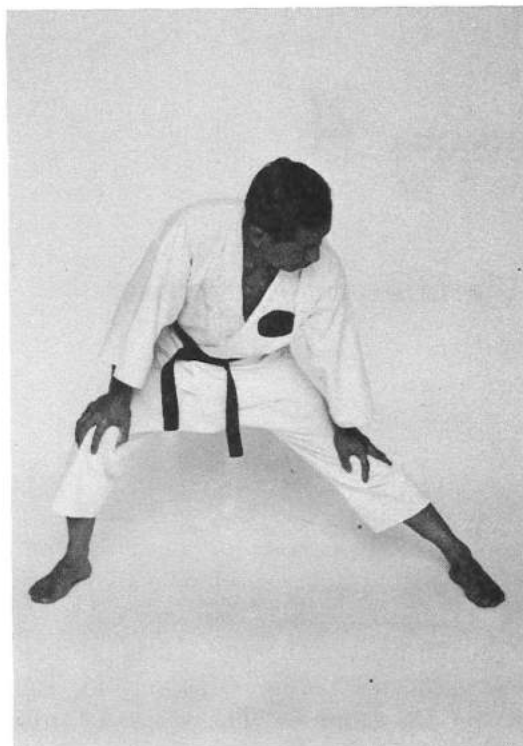


Fig. 1.02



Fig. 2.01



Fig. 2.02

edge of each hand, he pounds lightly on the tops and sides of the upper legs. This is a massage and about fifteen seconds are enough.

Figures 3.01 and 3.02 illustrate a further massage of the upper legs. As in the previous exercise, the student does a deep knee bend on his toes. This time he lightly pounds the backs of the upper legs with the heels of his hands. This again is a massage for the purpose of stimulating the circulation in the upper legs and loosening the muscles preparatory to working them. As in the case of the first massage, fifteen seconds will suffice.

Figure 4.01 shows the beginning position for the next series of exercises. One stands erect and relaxed with the hands on the hips and the heels together, with the feet pointing out at approximately 45 degrees in each direction. The several exercises shown here are done one right after the other to form a series rather than so many of one, so many of the next, and so on.

Figure 4.02 shows the first in the series. Without moving the body, the toes of both feet are lifted as far as they

will go. Then the toes are returned to the ground.

Figure 4.03 illustrates the next exercise in this series. From the beginning position, after raising and lowering the toes, the student rises to his toes. From here, he goes into a deep knee bend as shown in Figure 4.04, still on his toes and with his upper body erect. Then he returns to a standing position still on his toes. Finally he drops back to the beginning position with his hands at his sides. In the last part in this series, the student must be careful not to use his hands on his knees when in the deep knee bend position to push himself up to the standing position. If he does, he loses the benefit of the exercise. The entire series is done five times. These exercises strengthen the legs, the knees, the ankles, and the midsection.

Figures 5.01 and 5.02 illustrate the next exercise. The student stands with his feet  $1\frac{1}{2}$  to 2 times shoulder-width apart. The arms are raised so both the upper and lower arm are about horizontal. The student twists to the right and then to the left with his trunk allowing his arms to swing as far around in a hori-



Fig. 3.01

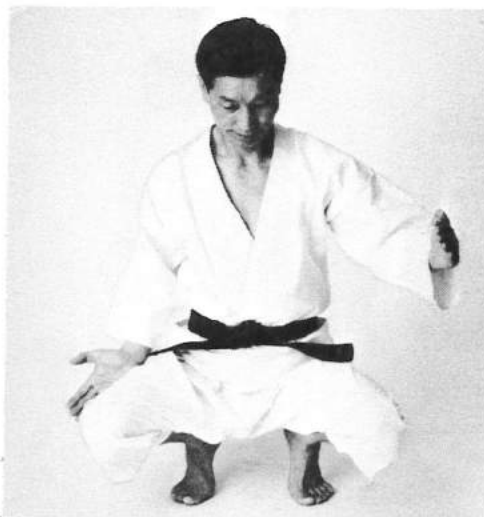


Fig. 3.02

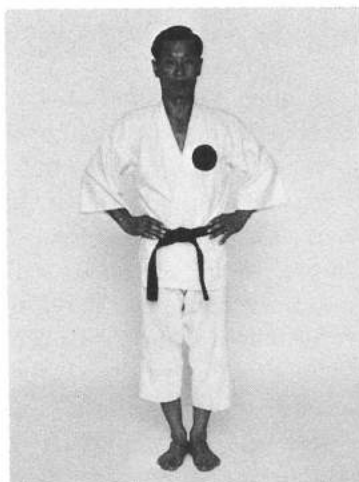


Fig. 4.01

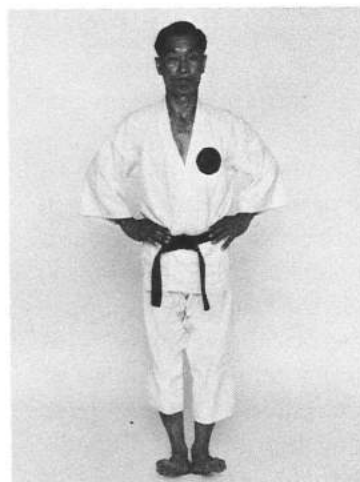


Fig. 4.02



Fig. 4.03



Fig. 4.04

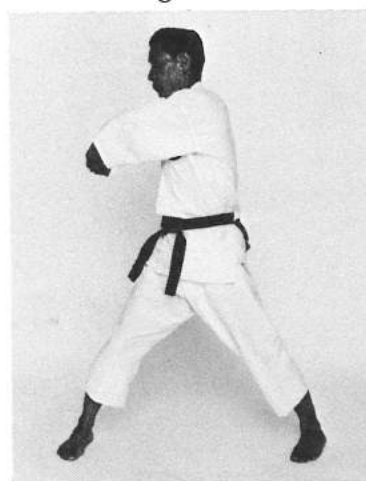


Fig. 5.01

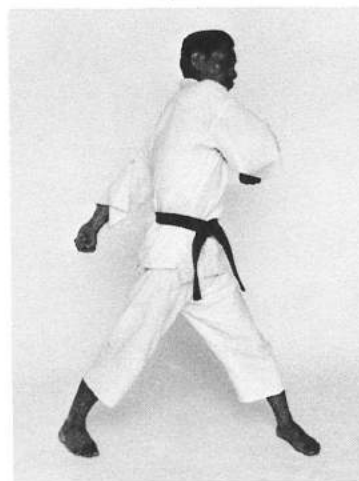


Fig. 5.02

zontal plane as they will swing. He should start out easily and work up to bringing his trunk and his shoulder muscles into sharp focus at the extremity of each twist. It is important that the student does not do the first two or three twists vigorously because it could tear something loose. This exercise is for the purpose of strengthening the shoulders and the midsection, both front and back. Five twists in each direction are enough.

Figures 6.01, 6.02, and 6.03 represent waist-bending exercises. They

stretch the leg muscles and build up both the abdominal and the back muscles. The student stands with his feet  $1\frac{1}{2}$  to 2 times shoulder-width apart, as shown in Figure 6.01. Then, keeping the knees straight, he bends at the waist until he can touch his hands flat, palms down on the floor. He allows his hands to rest on the floor about half a second. Then he raises his hands about six inches off the floor by unbending a little at the waist and immediately puts his hands flat against the floor again. Then he returns to a normal standing position



Fig. 6.01



Fig. 6.02



Fig. 6.03

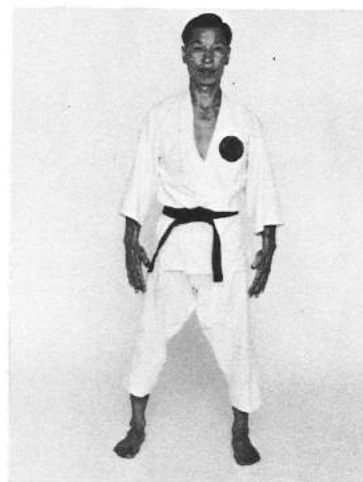


Fig. 6.04

and immediately bends back at the waist, throwing his head back and his arms out to the side (Figure 6.03), after which he returns to the standing position (Figure 6.04) and repeats the cycle twice more for a total of three such cycles. In addition to loosening and strengthening, this exercise improves balance.

Figures 7.01 and 7.02 show one more exercise for strengthening and loosening the waist, back, shoulder, and leg muscles. You will note the emphasis given to the midsection. Because it is the center of Tae Kwon Do power, primary attention is directed to strengthening it and making it supple. This exercise involves bending at the waist and alternately touching the outside of each foot with the back of the extended fingertips of the opposite hand. Both the knees and the arms are held straight in this exercise. Strangely enough, we have observed that some students tend to close their eyes when they do this one. The eyes ought to be kept open at all times. Touching each foot three times is sufficient.

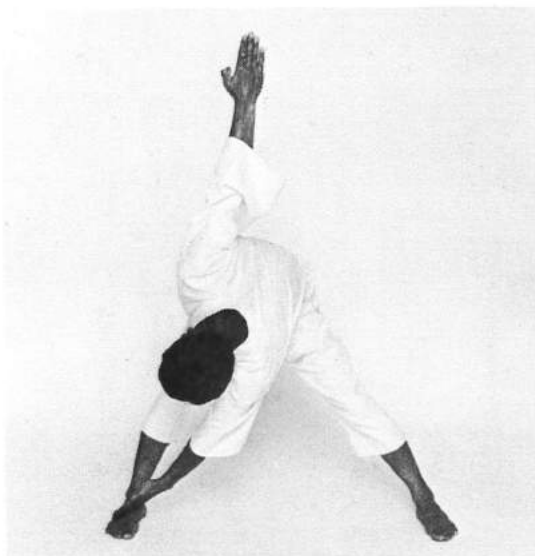


Fig. 7.01

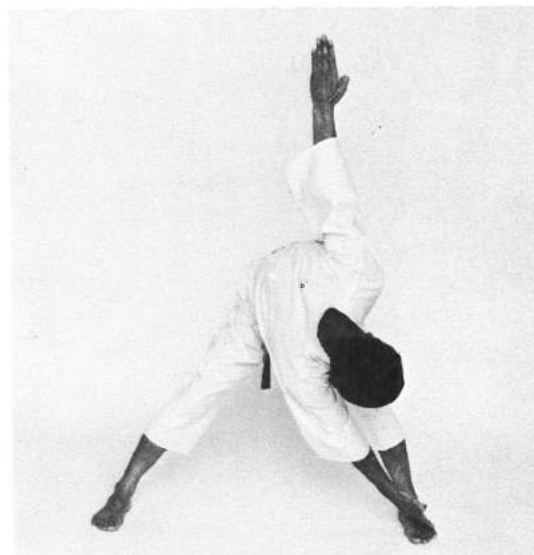


Fig. 7.02

Figures 8.01 through 8.04 are obviously strengthening and loosening exercises for the neck. They are done from a relaxed, normal, upright stance. The first exercise involves stretching the neck from side to side by inclining the head first toward the right shoulder and then toward the left shoulder as far as it will go in each direction. The next is moving the head forward and backward as far as it will go. The chin rests on the chest in the forward movement, and then the head is thrown back far enough so the skin under the chin is pulled tight. The third part of the exercise is rotating the head in circles, first from left to right and then from right to left. Each rotation brings the head as far forward, as far to the left (or right), as far back, as far to the right (or left) as it will go. Students find that after a year or so of these simple neck exercises, their shirts seem to have shrunk, particularly around the neck. Moving the head five times to each side, five times forward and backward, and rotating it five times in each direction is enough.





Fig. 8.01



Fig. 8.02



Fig. 8.03



Fig. 8.04

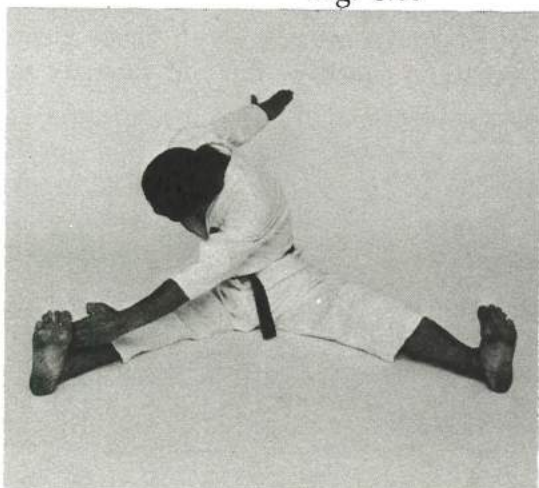


Fig. 9.01

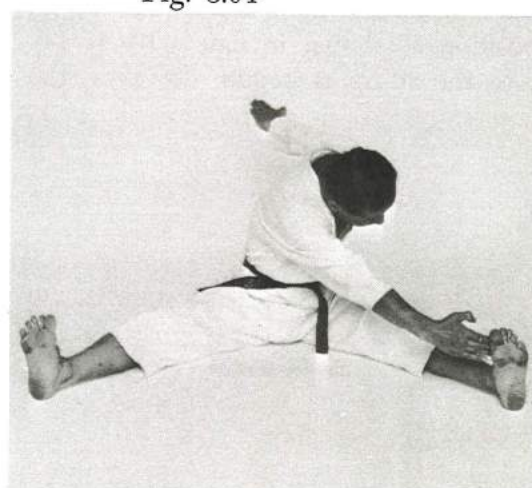


Fig. 9.02



Figures 9.01 and 9.02 show a very good loosening-up exercise, which again is for the midsection. The student sits with his upper body erect and each leg extended at about 45 degrees and flat on the floor. The legs must be straight, that is, the knees not bent. This leaves the heels on the floor with the toes sticking up vertically. The student then, with each hand extended and flat, touches alternately the back of the fingertips of one hand to the outside of the toes of the opposite foot, touching left to right and right to left three times on each side. Many students cannot do this exercise when they first start Tae Kwon Do because they are not supple and loose enough. But after several months of practice, they generally find they can do this exercise as well as other things for which their bodies were too stiff before Tae Kwon Do.

The exercises shown in figures 10.01 through 10.06 are for the purpose of loosening and stretching the entire body. If the student chewed gum and wiggled his ears while doing these exercises, there would hardly be a muscle left out. The first exercise (Figures 10.01 to 10.03) is the well-known sit-up. This one is done from a flat prone position as shown in figure 10.01. Before the sit-up is begun, however, the

hands are lifted off the ground and held in the air just above the thighs. This allows no help from the hands by means of a push against the floor. The legs are straight and the heels are kept on the floor at all times. The terminal position is with the fingertips reaching not just to the toes, but *past* them as far as possible. Three to five sit-ups are sufficient. The beginner may not be able to reach his fingertips even as far as his toes. A little time will remedy this.

Figure 10.04 shows the next exercise. From a prone position as shown in figure 10.01, the student lifts his feet together over his head and touches the toes to the floor in back of his head. The hands in this case remain on the floor. This one is done three times.

Figures 10.05 and 10.06 illustrate an exercise which differs from that of Figure 10.04 only in that the legs are touched to the floor over one's head one at a time rather than together. Three times for each leg is enough for this one.

The student will probably not be able to do these exercises either right off. But after a few months, the exercises become easy, and the student realizes he has better control over his body and is making progress.

So now, after a few deep, deep breaths inhaled to the full capacity of

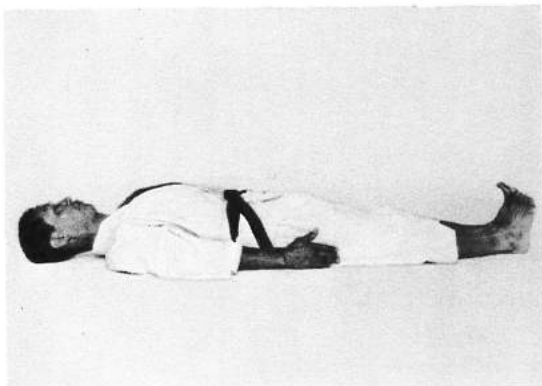


Fig. 10.01

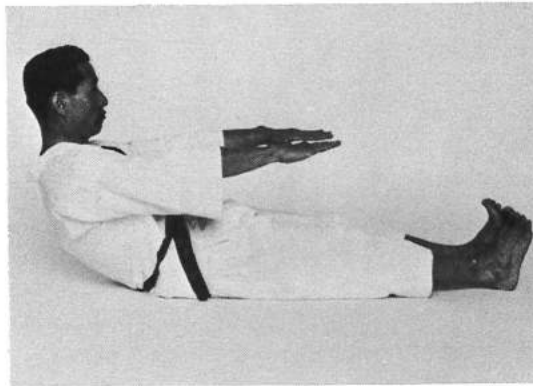


Fig. 10.02

the lungs with the chest raised and expanded and the hands open and thrown back at arms' length, then exhaled by pushing with the lower abdomen until there is nothing left, followed by a puff as if blowing out a candle, the student is warmed and loosened up and is ready to start his regular lesson. Those students who are approaching middle age and who are studying Tae Kwon Do in order to keep fit will now have the satisfaction of knowing that what they have done just to get ready to exercise is more strenuous than anything normally undertaken by the vast majority of their contemporaries. To students who have never paid much attention to physical conditioning, the awareness that their bodies can and in fact are becoming finely honed instruments becomes a

source of considerable gratification and pride.

The foregoing schedule of exercises is for the immediate purpose of loosening up the student for his Tae Kwon Do lesson immediately at hand. In the longer run, the exercises are for the purpose of making the student more supple so he can command his body to make the movements necessary to support the various attacks and blocks he must make in free fighting. Suppleness also allows quick motions to be made. It does not cause speed, but it allows speed. If the student is stiff, speed is impossible. Therefore it behooves the student to apply himself to the preliminary exercises because they are for more than the immediate purpose of just getting him ready for one lesson.

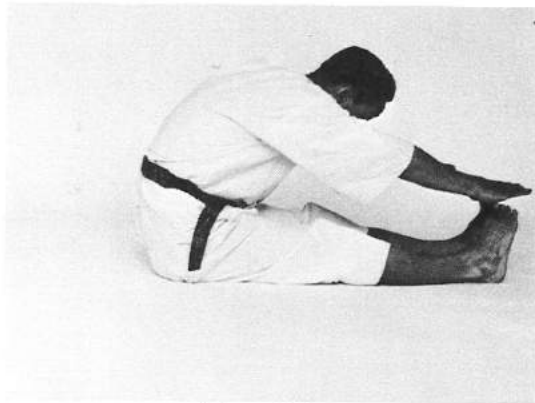


Fig. 10.03

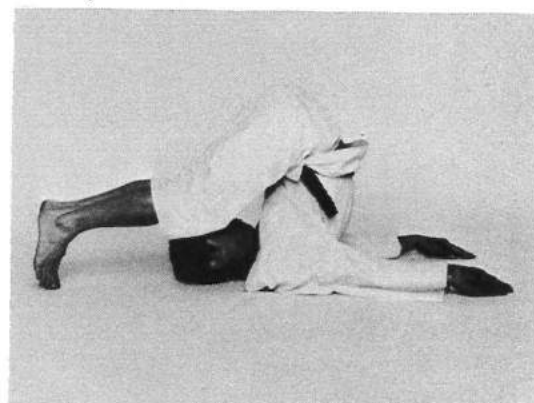


Fig. 10.04

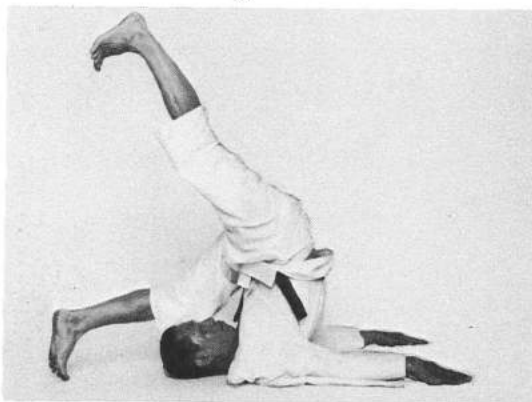


Fig. 10.05

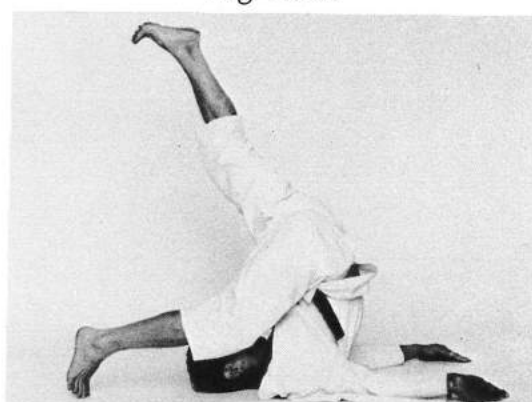


Fig. 10.06



## chapter 5

### Basic Blows, Kicks, and Blocks

Just as a building needs a proper foundation, the Tae Kwon Doist must begin his activities from proper basic positions. The first thing is how to stand. Figures 11.01 through 11.08 illustrate both proper and improper positions for the feet and hands in Tae Kwon Do's basic stance.

First, the body must be erect and relaxed. Figures 11.01 and 11.03 illustrate two common errors in the basic stance. In neither of these is the body both alert and relaxed. That is wrong to begin with. In Figure 11.01, the torso is rearing back. In Figure 11.03, the shoulders instead of the lower abdomen have been tensed, as the hands are drawn into position. Compare Figures 11.01 and 11.03 with Figure 11.02.

After assuming the alert and relaxed stance, the next thing is to position the feet. They are shoulder-width apart and pointed directly to the front. Figure 11.08 shows correct positioning of the feet. Figure 11.07 illustrates a common error, the feet are pointed outward in duck fashion.

There is a reason for the correct basic position. In the correct position, the feet are in a position of equilibrium. From here the student can move to any posi-

tion or he can initiate a kick in any direction. If, for example, the feet are twice or more than twice shoulder-width apart and the student wants to kick, he will automatically bring one foot in so that the feet are about as illustrated in Figure 11.08, simply because nature will cause him to seek the position of equilibrium before he initiates a kick. But, even though you accept the basic positioning of the feet shoulder-width apart, why are the feet pointed straight ahead? If they are duck fashion, with the toes aimed out, a push from behind will be more likely to cause the person to fall forward or at least move one foot out of place to keep his balance. And if the student is pigeon-toed, a push from the front will cause him to fall backward or one of his feet will move back to keep him standing. The position of the feet shown in Figure 11.08 is the equilibrium position and is therefore the correct one. Also, it looks best.

Figures 11.02 and 11.05 show the correct position for the hands. They are brought together from the sides at arms' length with both hands made into fists, until the third knuckles of the index fingers touch. The hands are then drawn up to a position one inch below the knot of

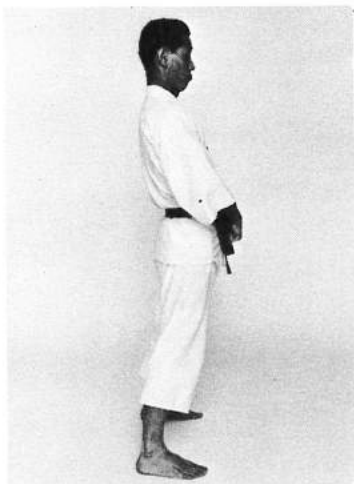


Fig. 11.01

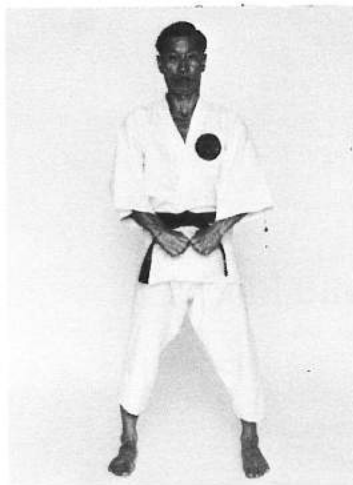


Fig. 11.02

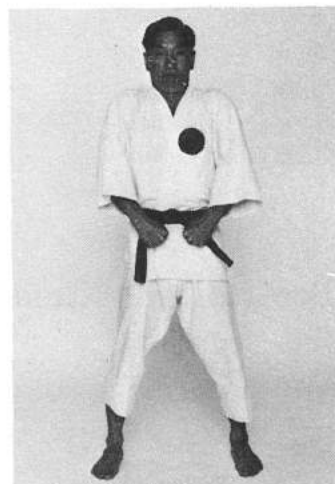


Fig. 11.03



Fig. 11.04



Fig. 11.05

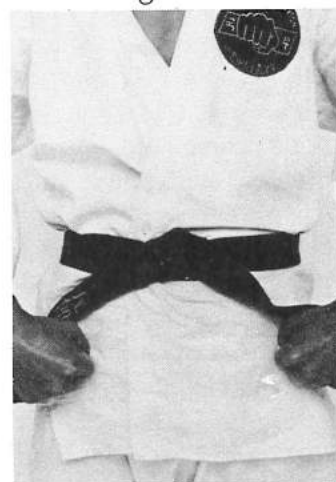


Fig. 11.06



Fig. 11.07



Fig. 11.08



the belt, the knot being at about navel level. At the same time the hands are brought into the final position, the arms and the muscles of the lower abdomen are tensed.

As with the correct position for the feet, there is an equilibrium position for the hands. This is it. The hands are in a central position from which they can move up or down or to the sides with the minimum travel and hence most quickly. Although one does not fight in this position, all the early forms commence from here.

Figures 11.04 and 11.06 show two common errors in positioning the hands. In Figure 11.04, the hands are too high and too far apart. In Figure 11.06, they are at the right level, but the knuckles of the index fingers are not touching.

Part of the basic stance is for the eyes to be alert and directed straight ahead. To the casual reader, it might seem irrelevant that the eyes must be "strong" too. It is our experience, however, that the student cannot achieve a strong stance with "weak" eyes, eyes half shut or eyes wandering from place to place. "Strong" eyes pull the mind into focus. Tae Kwon Do is an activity demanding that all aspects of the student be focused on what he is doing.

Figure 12.01 illustrates the proper *front stance*. (A lower block with the right arm is also illustrated in the front stance.) From a normal stance with the feet shoulder-width apart and both feet facing straight to the front, the left (or right) foot is moved straight ahead to a position at which the knee is bent to the extent that the shin is vertical. The foot is still pointing directly to the front. Since the foot which has been moved has gone directly forward, lateral distance between the feet remains the same,

shoulder-width. New students frequently overlook maintaining the proper lateral distance between the feet. They will move through the basic exercises with the feet getting gradually closer and closer together laterally, so they eventually have one foot virtually in back of the other one. This creates a stance which is unstable. An excellent and graphic illustration to the student that his feet are in a position of lateral instability is to stand at the side of the advanced foot and give his shoulder a light shove. The back foot will involuntarily move out to the side, away from the push, into a position of lateral stability. Nature realizes that shoulder-width between the feet must be maintained and causes the student's feet to seek the proper position to achieve balance.

With the front foot in the correct position and the shin above it vertical, the back foot can be turned out 20 to 30 degrees from the direction of forward motion, not more. The back leg must be straight. The straight back leg and the vertical shin will result in the proper longitudinal or straight-ahead distance between the feet. If the stance is too long, the student cannot move quickly. If it is too short, it will be a weak stance. In the case of a too-long or too-short stance, the student will usually take a small step with the extended foot either forward or backward as he advances to the next stance, the other foot forward. Again, nature corrects the incorrect stance.

In the front stance, 70 percent of the weight is on the front leg. The trunk is erect and the head is in a normal position. Beginners may drop the chin on the chest or rear back with the head thrown back and the chin sticking out in front. The head down obscures the vision and

the head back creates an unbalance. Another mistake made by beginners is to bend the knee to one side or the other of the foot. The knee must be bent directly over the foot or the freedom of movement will be impaired. Still another mistake beginners make is to bend the body forward from the waist or rear it backward. It must be normally erect and relaxed.

The lower block is a defense against a low roundhouse kick. A correct lower block is shown in Figure 12.01. The blocking arm is straight, with the fist seven inches directly above the upper leg. The other fist rests on the pelvis. The shoulders are at a slight angle, perhaps 20 degrees, to the direction of motion with, of course, the blocking shoulder being the advanced one.

Figure 12.02 illustrates the *back stance*, another of the basic stances of Tae Kwon Do. In this stance, 70 percent of the weight is on the back leg. A good way to illustrate the back stance to beginners is to have them stand normally with the hands at the sides and move into a correct front stance. Then they rotate the back foot outward so it is at a 90-degree angle with the front foot not

changing the locus of the back foot. Then they sit down about three inches with each knee bent directly over its foot. This is a back stance. An important thing to point out to beginners is that they have not changed the lateral distance between the feet in moving into the back stance this way: there is still shoulder-width distance between the feet laterally. More so in the back stance than in the front stance, the student tends to bring the feet into a straight line, one directly in back of the other, as he is doing the movements normally done in a back stance. This is laterally unstable. As in the case of an unstable front stance, a push on the shoulder will usually cause the back foot to seek its proper position.

In the back stance, the shoulders are turned about 60 degrees from the line of motion.

Figure 12.03 represents the third of the basic stances, the *horse stance*. It derives its name not from the way a horse stands, but from the way a person sits on a horse. The feet are about 1½ times shoulder-width apart and facing directly forward. Both knees are bent slightly and both knees are pressing in as if one is riding a horse. This is an uncomfort-

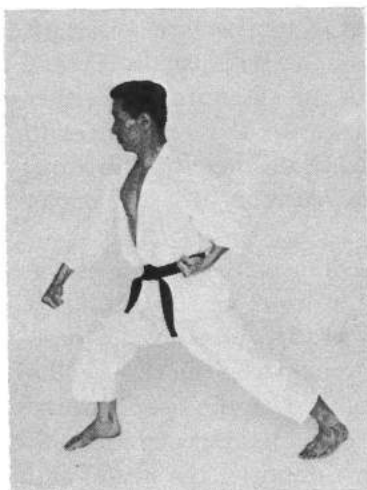


Fig. 12.01



Fig. 12.02

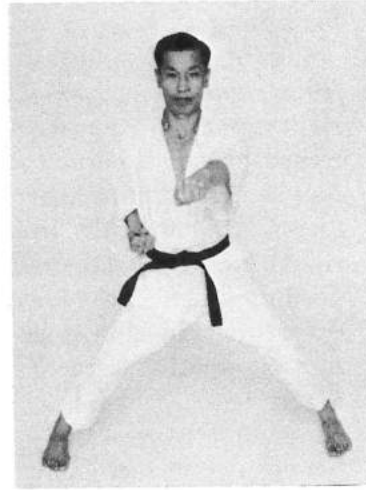


Fig. 12.03

able stance until one gets used to it. Many of the movements of the advanced forms are done from the horse stance.

Figures 13.01 through 13.11 illustrate the first two of the basic punches, blocks, and kicks: the *middle-target punch* and the *upper-target punch*. The middle target is the level of the breastbone of the person doing the punching. The upper target is the upper lip of the puncher. The student uses his own dimensions for directing the punches, so the same punch means the same thing to all students. Were there an absolute measure, to attack the middle target for a man six feet seven would mean a punch almost downward, whereas, for a man five feet one, it would be a punch almost straight up.

Both punches begin with the basic stance of the feet straight and the fists touching an inch below the belt, as shown in Figure 13.01. The first movement for both is a lower block by the left hand as shown in Figures 13.02 and 13.03, Figure 13.02 being an intermediate position. The lower block begins with the fist near the opposite side of the face, Figure 13.02. As the hand is brought down to the terminal position seven inches above the upper leg, the foot on the same side, in this case the left side, moves forward into a front stance, both the foot and the hand coming into focus at the same time. This block is used against a low roundhouse kick by the opponent's right foot.

In the lower-block position with the left hand blocking (Figure 13.03), the student is ready for the middle-target punch. The first punch is made with the right hand as shown in Figure 13.04. The stance is a front stance and the body is erect. The foot moves forward so as to come into focus at the same time the punching hand does.

In punching, the right fist has moved out from its position on the right pelvis directly toward the target. The blow is started with the fist in the same position as that in which it was at rest on the pelvis, fingers up. As the fist is brought to within about twelve inches of the target, it is brought into focus by rotating it 180 degrees counterclockwise (for the right fist, clockwise for the left), so it strikes with knuckles up. The abdominal muscles and the foot are brought into focus at the same time. Also, the free, the non-striking hand, is drawn back to its new position of rest on the pelvis with as much force as is put into the striking fist. Drawing the other hand back with power is most important, since much of the power of the punch comes from the reciprocal action of drawing the other hand back. This supplements the equal and opposite reaction provided by the abdominal muscles and thereby reinforces the punch. Many beginners overlook the strong pull back and thus waste a lot of potential power which could be directed into the punch.

Bringing the foot into focus is accomplished by sliding the foot for the last five or six inches of its travel. The sliding is accompanied with increasing pressure. It is almost as if one were sliding his foot into place in the sand: the pressure increases during the slide until the focused foot is almost "dug" into place. Beginners frequently make the mistake of slapping or pounding their feet down. This prevents bringing the whole body into focus at the same time and thus vitiates the power of the punch.

The left-hand punch is done just the same, of course, as the right-hand punch. After the first punch, the hand which did the previous punch is kept out in front until the new punch is made so it can be

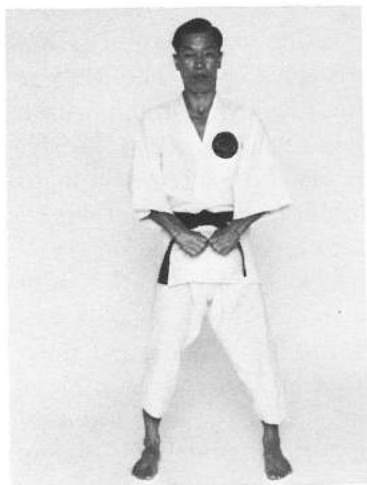


Fig. 13.01



Fig. 13.02



Fig. 13.03

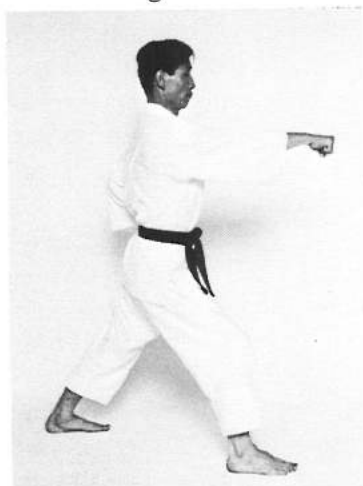


Fig. 13.04

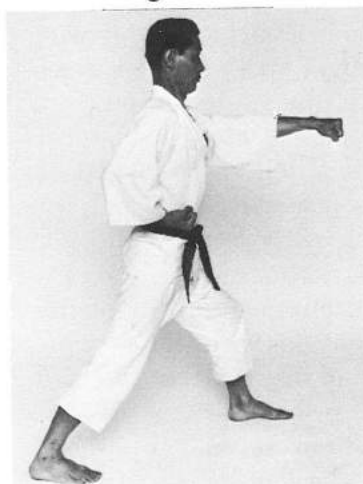


Fig. 13.05



Fig. 13.06

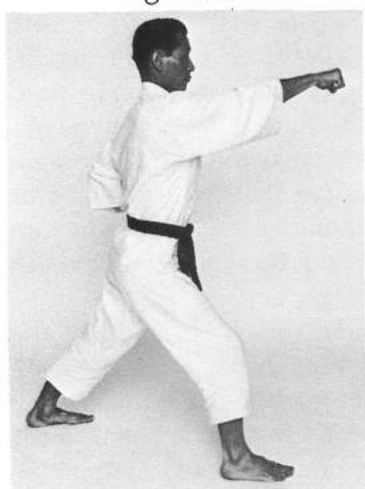


Fig. 13.07

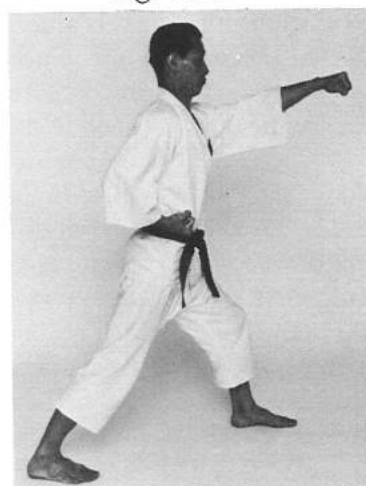


Fig. 13.08



Fig. 13.09



drawn back powerfully to counterbalance the punch. Both punches are shown in Figures 13.04 and 13.05. Figure 13.06 shows the middle-target punch directed to its target.

Figures 13.07, 13.08, and 13.09 illustrate the upper-target punch, which differs from the middle-target punch only in that it has a different target, the upper lip instead of the breastbone.

Figures 13.10 and 13.11 illustrate common errors, bending the wrist either down (13.10) or up (13.11). Bending the wrist impedes directing the power to the target. It also exposes the student to having his wrist sprained or broken when he is actually fighting. If his punch is blocked unexpectedly, his chances of a broken wrist are amplified by punching with the wrist bent.

Although a total of about ten punches with each hand is the right number for a period of instruction and although we do double that in our outdoor workouts, it must be pointed out that a good workout

can be achieved with four punches, whereas a hundred punches can be of no use at all. It depends on how much thought and how much effort go into each movement. In order to get full benefit from each class or training period, the student must focus everything he has on each movement. One well-focused punch is worth a hundred or a thousand or an infinite number of unfocused punches. Ten well-focused punches with each hand are enough. We have found that the students who think and focus on every movement in every training period are the ones who progress most quickly.

With the understanding that there is no magic number for the number of kicks and punches and blocks done in the various basics, we will arbitrarily pick the number of ten with each hand or foot. The same applies to each of the basics in this chapter. Ten on each side are enough. But they must be ten good ones.

Figures 14.01 through 14.14 illustrate the next in the series of basic exercises,

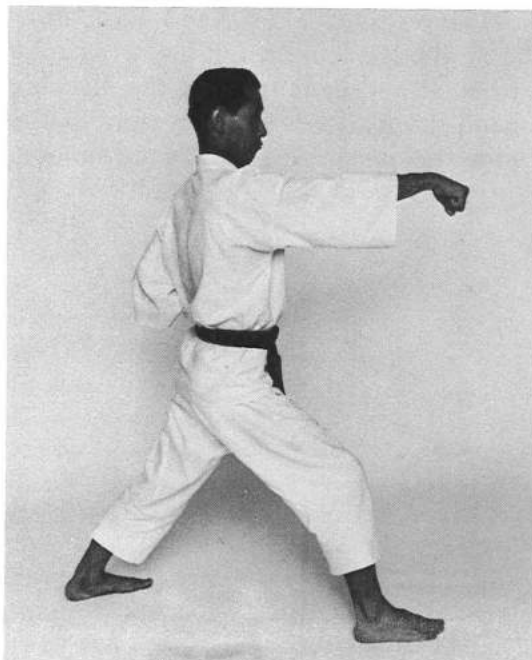


Fig. 13.10

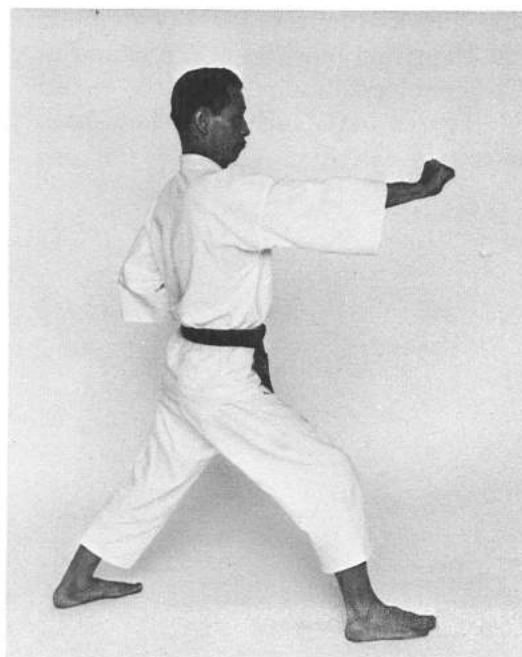


Fig. 13.11



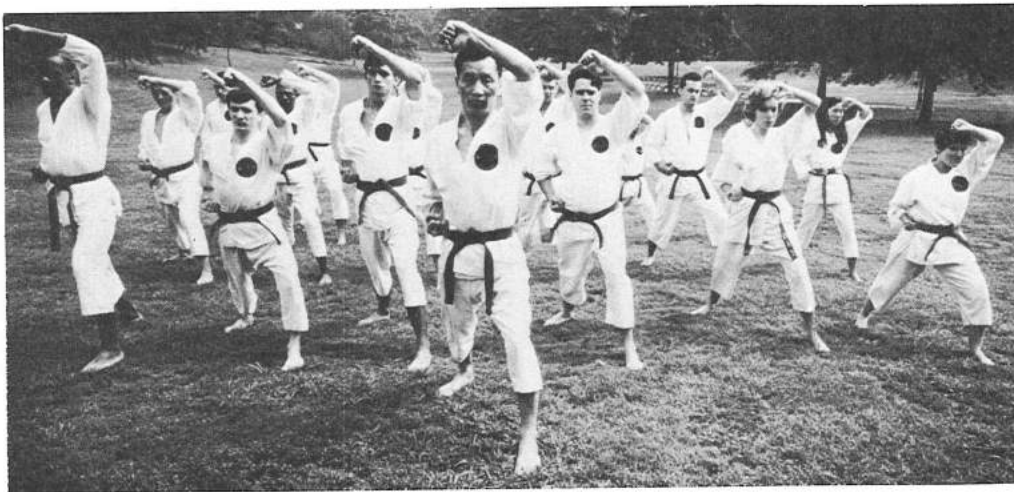


Fig. 14.01

the *rising block*. This is a block against an overhead attack with a knife or a stick as illustrated in Figure 14.02. The rising block is done in the front stance. It is begun from the ready position of knuckles touching an inch below the belt, feet straight, and body erect.

As with most of the basic exercises, the rising block is begun with the left hand. Figure 14.03 shows the beginning of the rising block. Figures 14.04 and 14.05 show the rising block in progress and in its terminal position. It is to be noted that Figures 14.03 and 14.04 show both hands to be extended. This is for the pur-

pose of being able to withdraw the non-blocking hand forcefully to its position of rest on the pelvis to provide the reactive force to the block, such force supplementing the reactive force exerted by the midsection. Figures 14.06, 14.07, and 14.08 illustrate the right-hand rising block. Figures 14.12, 14.13, and 14.14 show the same thing looking at it from the other side.

Figures 14.09, 14.10, and 14.11 illustrate the left-hand rising block from the front. It will be noted that the blocking hand drops to a position in front of the groin before starting its upward motion.



Fig. 14.02



Fig. 14.03

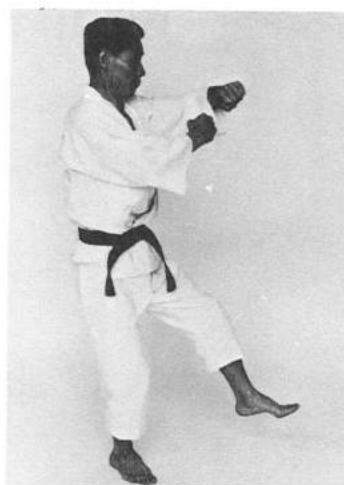


Fig. 14.04

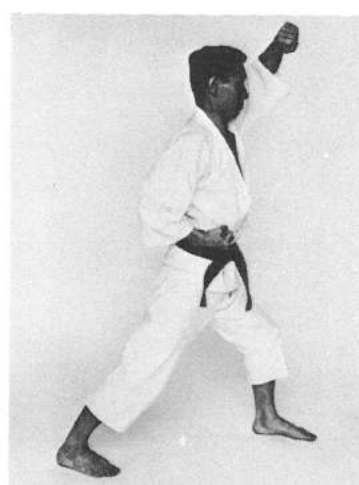


Fig. 14.05



Fig. 14.06

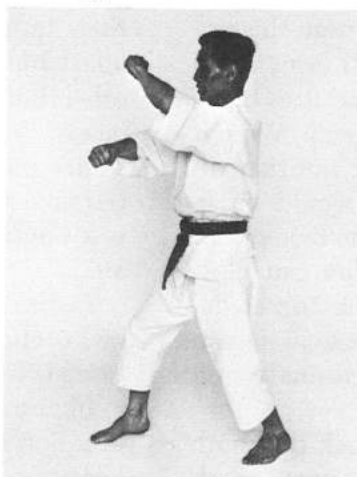


Fig. 14.07

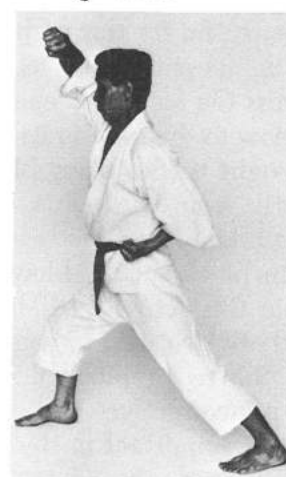


Fig. 14.08



Fig. 14.09



Fig. 14.10



Fig. 14.11

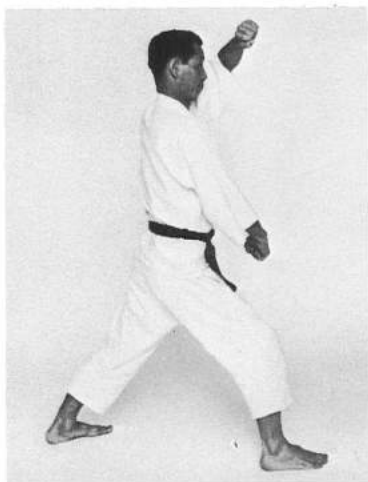


Fig. 14.12



Fig. 14.13



Fig. 14.14

The reason for this is that, from this position, its path of travel will bring it up across the face, thus enabling it to block a blow to the face on its way up. Were it brought to the rising-block position directly from the pelvis, it would circle around a blow directly to the face rather than block such a blow. You can illustrate this for yourself by having somebody hold his fist in your face while you do the rising block first correctly and then incorrectly.

It is important in this block that both hands and the advancing foot reach

their terminal points at the same time, one hand the position of blocking, the other hand the position of rest on the pelvis, and the forward foot the front-stance position. If all do not reach their terminal positions at the same time, there is a multiple focus which is no focus at all.

Figure 14.01 shows Mr. Son and some of his students in the rising-block position in New York City's Central Park.

Figure 15.01 shows another group of Mr. Son's students in Central Park. It bears pointing out here that the Tae



Fig. 15.01

Kwon Do uniform is not generally worn in public except for the specific purpose of competition or giving an exhibition—or taking pictures. Drawing attention to his interest and perhaps ability in Tae Kwon Do is one of the things the Tae Kwon Doist eschews. For informal exercises in a public place, the most suitable outfit is old clothes.

Figures 15.02 through 15.04 illustrate the *double-arm block*. This is done from the front stance. The leading arm does the blocking, and the rear arm is ready for a follow-up attack or for supporting the blocking arm if necessary, by holding

the fist against the inside of the blocking elbow.

Figure 15.02 shows that the blocking arm starts the block on the opposite side of the body. Figure 15.03 illustrates that the forearm of the blocking arm moves in approximately a vertical plane across the body and the face to execute the block, thereby being able to sweep away a punch anywhere from the upper midsection to the face. In the terminal position, the blocking arm is in front of the body, as shown in Figures 15.04, 15.07, and 15.08. The angle between the upper and the lower arm is 90 degrees. The blocking



Fig. 15.02



Fig. 15.03

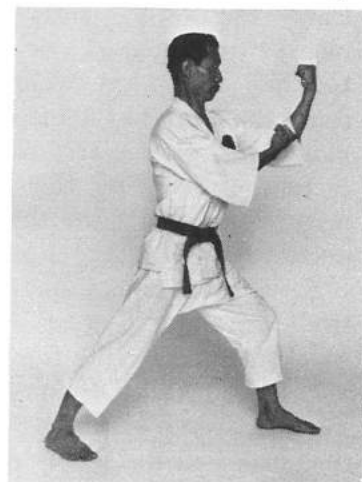


Fig. 15.04

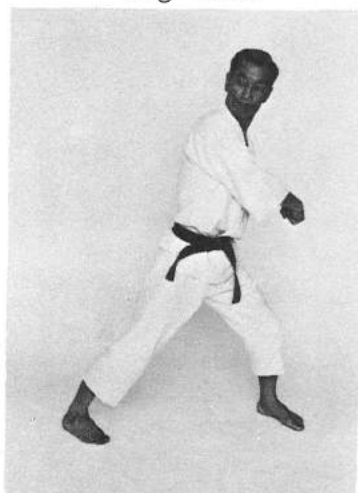


Fig. 15.05



Fig. 15.06

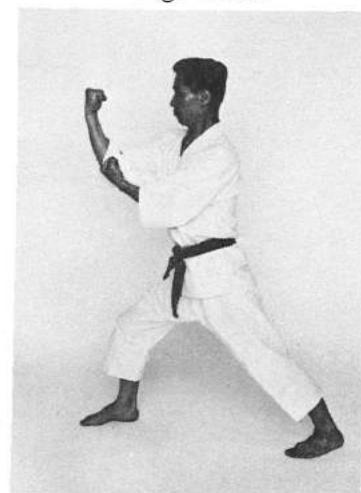


Fig. 15.07

hand is in front of the nose at a level at which the blocker can just see over it. Figures 15.05, 15.06, and 15.07 illustrate the double-arm block with the right arm. Figure 15.08 illustrates how the block is used.

Common errors in the double-arm block are to have the blocking arm extended too far, with the angle between the upper and lower arm greater than 90 degrees, or not extended far enough, with the angle between the upper and lower arm less than 90 degrees. Other errors are to hold the blocking fist too high, which both obscures the vision and leaves the leading side (ribs) of the blocker unprotected, or to hold the blocking fist too low, which does not afford protection to the face. A very common error, particularly with beginners, is failure to swing the blocking arm across the body before the block is executed. If the blocking arm makes only a little circle in front of the body, the block itself does not protect anything. The block is done by the forearm's moving across the body; therefore, if it does not move or sweep across the body, there is no block and the whole procedure is a waste of time.



Fig. 15.08

In the terminal position of the double-arm block, the shoulders are at about a 45-degree angle from the direction of motion. The foot action precedes the initiation of the hand action by a small fraction of a second.

Figure 16.01 shows some of the students doing the *single-arm block* in Central Park. Figures 16.02, 16.03, and 16.04 show side views of the single-arm block.

This block is a sweep of the forearm from the outside in, the opposite of the double-arm block, in which the sweep is from the inside out. In the single-arm block, contact is made with the little finger side of the wrist, whereas the point of contact in doing the double-arm block is the thumb side of the wrist. The idea is the same for both blocks: the forearm sweeps across the upper midsection and the face, and thereby blocks any punch directed to those areas. The terminal position of the blocking arm and hand is the same as for the double-arm block, directly in front of the nose with the fist just below eye level. The relation between the upper and the lower arm is the same, a 90-degree angle. In the terminal position, the nonblocking hand rests on the pelvis. The stance is the front stance,

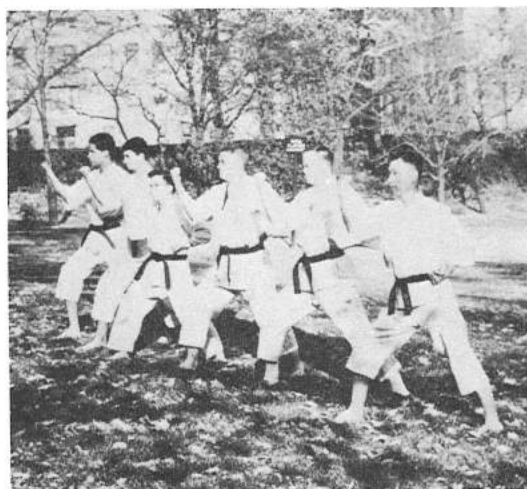


Fig. 16.01



and the chest is facing straight to the front—that is, the shoulders form a line at right angles to the direction of motion.

The single-arm block is the only block to start with the right arm and the right foot. It begins from a normal stance, with the right arm raised directly to the side of the body, so that the upper arm is parallel to the floor and the lower arm is aimed directly up, making a 90-degree angle with the upper arm (Figure 16.03). The hand is a fist with the heel of the hand and the curled fingers facing in the direction of motion.

The block is accomplished by sweep-

ing the forearm from the starting position across the face and upper midsection to the terminal position. The fist is kept heel forward until it is about to be brought into focus. During the last twelve inches of the sweep, the fist is snapped around 90 degrees, so it comes to its terminal position with the heel and the curled fingers faced inward (Figure 16.04). The other hand rests on the pelvis. The right foot moves forward into a front-stance position, being brought into focus at the same time as the hand in the manner described for the punches.

For the next single-arm block, the



Fig. 16.02



Fig. 16.03



Fig. 16.04



Fig. 16.05



Fig. 16.06



Fig. 16.07



Fig. 16.08



Fig. 16.09



Fig. 16.10



Fig. 16.11

hand which just finished blocking is held in or nearly in its blocking position while the other hand is readied for its block by raising it to the beginning position as described above. In this case, it would be the left hand. As the left hand starts its block, the right hand is drawn a little toward its position of rest on the pelvis but still out in front of the body. As the left hand reaches the last twelve inches of its block and is focused into the final position, the right hand is pulled back sharply into its position of rest. This is the same reciprocal action as with the punch. Its purpose is to reinforce the

reaction of the midsection and thus reinforce the power of the block.

Figures 16.05, 16.06, and 16.07 show the left single-arm block. Figures 16.08 and 16.09 show the single-arm block from the front. Figure 16.10 shows a common error, holding the blocking hand too close to the head in its ready position. When the hand starts too close to the head, the elbow makes a nice wide sweep and the hand hardly moves, making the block entirely ineffective. Figure 16.11 shows another common error, holding the arm out too flat. This takes away from the power of the block, and it



Fig. 17.01



provides less protection because the vertical projection is shorter than that of the forearm held correctly.

The *knife-hand attack* is delivered with the back edge of the hand, as illustrated in Figures 17.04 and 17.06. Figure 17.01 shows some of Mr. Son's students in Central Park doing the knife-hand attack together. Figures 17.02, 17.03, and 17.04 illustrate the left knife-hand attack. It is done from the back stance. It is suggested that the reader turn back and review the back stance before doing the knife-hand attack.

Figure 17.02 shows the knife-hand attack as it is started. It is to be noted that the hand is tilted so that it must be rotated at the wrist to achieve the final position. This is to give the final snap, the same as the rotation of the fist does in the last twelve inches of punches as the attack is focused. It is also to be noted that the nonstriking arm is not at rest in the knife-hand attack. It is out in front to be pulled back to its position of rest on the pelvis as the blow is focused. Again, the free arm is to be brought into focus in its terminal position at the same time as the blow is delivered to supplement the action of the body muscles and provide the

equal and opposite reaction to the blow.

Figure 17.03 illustrates the knife-hand attack halfway. The following Figure, 17.04, shows the knife-hand attack accomplished. The attacking hand, its arm, and both shoulders are on a straight line. For the purposes of the exercise as a part of the basics, this is the correct position. In combat, the knife-hand attack can be delivered to the temple, the neck, the ribs, the kidneys, or even the arm.

Figures 17.05 and 17.06 illustrate the right knife-hand attack. Figure 17.07 illustrates the use of the knife-hand attack against an attack with a gun.

The most common mistake in connection with the knife-hand attack in the basic exercises is failure to keep the arm and both shoulders on a straight line. If the hand is too high, the student is leaning away from the attack, diluting its power. If the hand is too low, the student is leaning into the attack, which is unstable from the standpoint of balance, and it tends to leave his face exposed to a counterattack. Another common mistake is to withdraw the hand used on the previous attack to its position of rest before the attack is made, thereby eliminating it as a supplement to a powerful



Fig. 17.02



Fig. 17.03



Fig. 17.04



Fig. 17.05



Fig. 17.06



Fig. 17.07

attack. Still another mistake is a failure to snap the attacking hand into position at the end. This weakens the blow. A flat sweep of the hand is not nearly as effective as the sweep terminated with the snap. A final mistake which is common to anything done from the back stance, is not maintaining a proper back stance, usually by not keeping shoulder-width between the feet and thus being laterally unstable.

Figure 18.01 shows students in Central Park doing the *knife-hand block* together. Figures 18.02, 18.03, and 18.04 show the left knife-hand block, with Fig-

ures 18.05, 18.06, and 18.07 showing the right knife-hand block. Figures 18.08 through 18.13 show the knife-hand block from the front and rear. Figure 18.18 shows the hand as it ought to be held. It might be well to point out that the hand in figure 18.18 is the hand of a ninth-degree black belt, and there is no distortion of the hand evident. The deformed hand, the huge knuckles, the callouses on the back edge of the hand, are for the writers of spy stories and for little boys. They have no place in Tae Kwon Do. Figures 18.14 through 18.17 show how *not* to hold the hand.



Fig. 18.01



Fig. 18.02



Fig. 18.03



Fig. 18.04

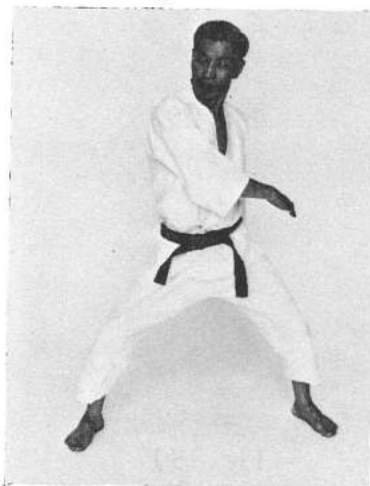


Fig. 18.05



Fig. 18.06



Fig. 18.07



Fig. 18.08



Fig. 18.09



Fig. 18.10





Fig. 18.11



Fig. 18.12



Fig. 18.13

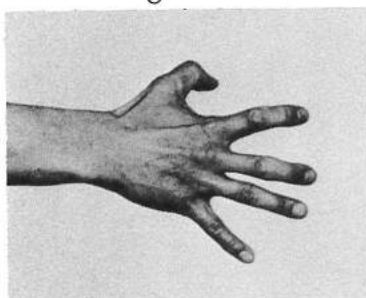


Fig. 18.14

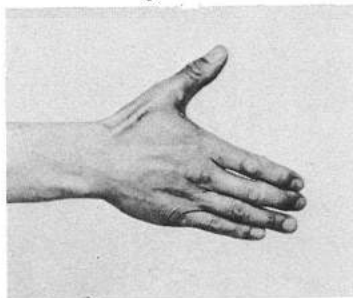


Fig. 18.15

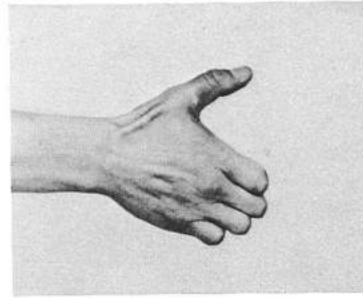


Fig. 18.17

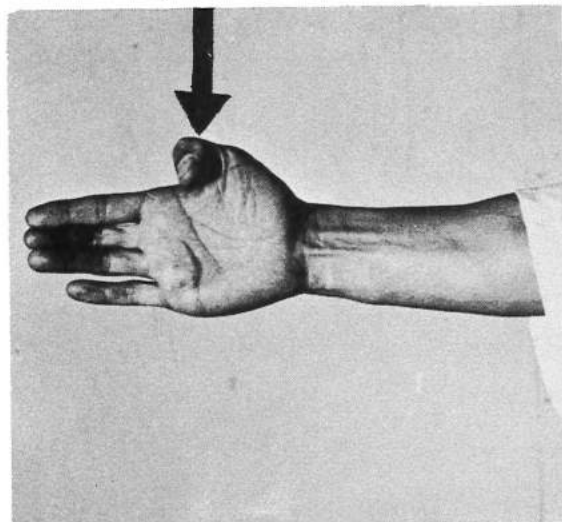


Fig. 18.18

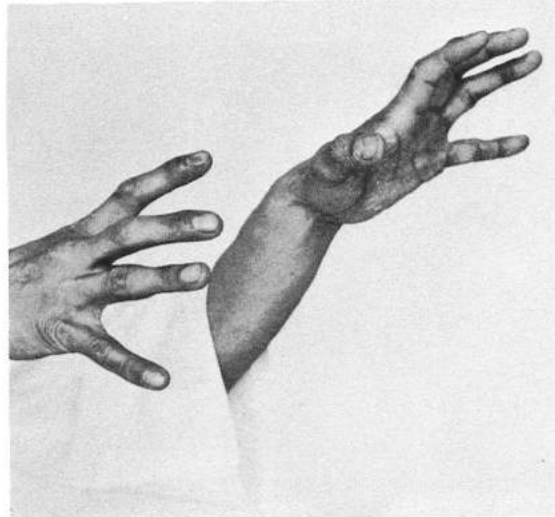


Fig. 18.16

The knife-hand block is done from the back stance. The arm which does the blocking starts the block from the other side of the body. The knife-hand block is, as is the double-arm block, designed to have the blocking arm sweep across the body to guard the upper midsection and the face from a punch. In the knife-hand block, the hands are open, whereas in the double-arm block, the hands are fists. In the knife-hand block, the stance is the back one, whereas the front stance is used in the double-arm block. In the knife-hand block, the nonblocking hand is held open with the palm up. The hand is about three inches away from the body and is situated just under the opposite breast. The hand is thus theoretically held in readiness for a fingertip attack to the opponent's throat or his diaphragm. Aside from these three differences, the double-arm and the knife-hand blocks are fundamentally the same in that the blocking arm must sweep across the body to accomplish its function of making the block. The blocking arm is bent so that both the forearm and the upper arm make angles with the floor of about 60 degrees, in opposite directions, of course.

In Figures 18.04, 18.07, 18.10, and 18.13, it will be noted that the hand is extended open with the fingers slightly bent. One purpose of the bent fingers is to insure maximum tension in the hand. Another purpose is to make the hand more difficult to hold if it is grabbed by an opponent. If the fingers are perfectly straight, it is not difficult for the opponent to grab them and hold the hand tightly. If the fingers are slightly bent and the hand is seized by the opponent, the hand can be pulled loose. Try it. The bent fingers are used in any situation in which the open hand is used.

The most common errors are not get-

ting into the proper back stance, thereby making for lateral instability; allowing the fingers to be separated, thus enhancing the chance of having one of them caught in the opponent's uniform or block and broken; and not keeping the thumb alongside the hand for the same reason.

Figures 19.01 through 19.09 illustrate the *reverse punch*. This is a very powerful punch. It is probably used most frequently as a counter-punch, although it is also used sometimes as the final attack in a series of attacks. In doing the basic exercises, the reverse punch is done as a combination or a block and a punch because that is the way it is usually used in reality. It is done entirely from a back stance.

Figure 19.02 shows the first movement, an open-handed, knife-hand block with the left hand. The left arm blocks in the same manner as it does in the knife-hand block just described. As soon as the block has been focused (Figure 19.02), the other hand, which is a fist and which has been resting on the pelvis, is directed into a middle-target punch, with the blocking hand withdrawing at the same time as a counterbalance (Figure 19.03). The conclusion to the reverse punch finds the student with the left leg advanced, the right arm in a middle-target punch, and the left fist at rest on the pelvis (Figure 19.04).

In the next reverse punch, the student blocks with the hand which is already out in front of him (Figure 19.05), the one which has just delivered the punch, followed by a middle-target punch from the pelvis with the other hand (Figure 19.06). Figures 19.07, 19.08, and 19.09 are the reverse punch from a rear view.

In the reverse punch, the position of the hips is at right angles to the direction of motion during the block. When the

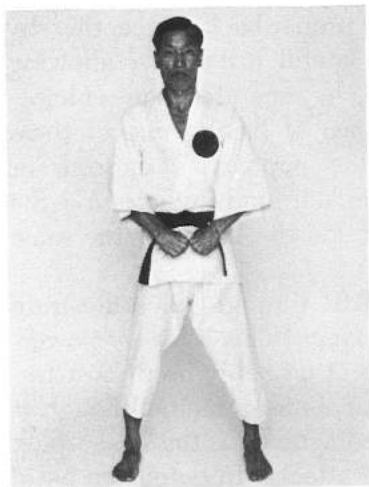


Fig. 19.01



Fig. 19.02

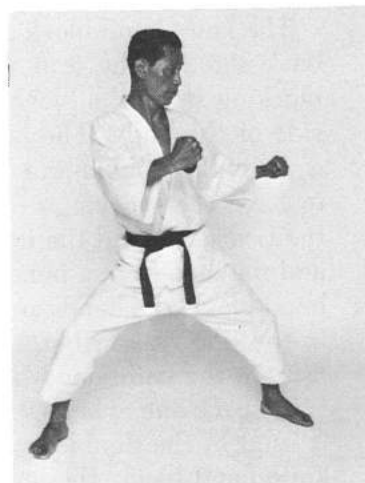


Fig. 19.03

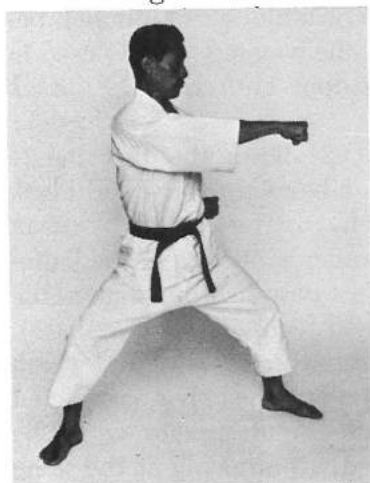


Fig. 19.04



Fig. 19.05



Fig. 19.06



Fig. 19.07



Fig. 19.08



Fig. 19.09

punch is made, the hips rotate in the direction of the punch, giving added strength and added reach. The back stance is maintained.

It is not uncommon to see students, in their hurry to execute the punch, slight the block and merely wave the blocking hand lightly in the air. It is important that the block be done fully and be done right. There will be little use of the reverse punch as a counterattack if the attack which was supposed to be countered is not blocked. The reverse punch consists of two distinct movements, each of which must be done powerfully and correctly if the punch is to be effective every time.

Now we turn to kicks, which bring the student into a new territory. Everybody has some idea of how to fight with his hands, and some people are familiar with a rudimentary kick to the groin. Pell-mell, random swinging about of the hands and feet is an atavistic defense mechanism. Using the hands as weapons is somewhat familiar to everybody. Using the feet as weapons *per se* is less likely to be familiar.

The first kick we study is the *front kick*. It is the one most closely approxi-

imating that with which we are familiar, so it is best to start with it. But, before we kick as a part of the basic exercises, we stretch. Figures 20.01, 20.02, and 20.03 show the front stretch, which is designed to loosen and to strengthen the muscles involved in producing the front kick.

The starting position for the front stretch is shown in Figure 20.01. The stance is a front one with the left foot in front and the hands about a foot out from the body with the fists clenched. From that position, the right foot is brought up as high as it can be with the knee stiff and the toes turned back. The foot is brought upward in this manner along a line which would run down the center of the body. As the leg comes down, the stretched leg is placed in front of the other one in a front-stance position. Then the other leg is brought up and stretched, with the student advancing down the floor with each stretch. Six stretches with each leg are enough.

Then comes the kick. A Tae Kwon Do kick is not the same as a street fighter's kick. The Tae Kwon Do kick comes in two parts, which multiplies its strength considerably. The kick itself is done so quickly that the two parts merge into

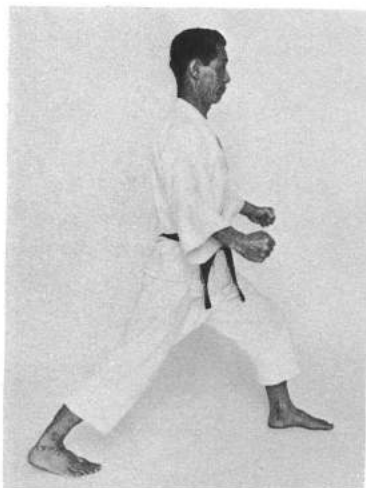


Fig. 20.01

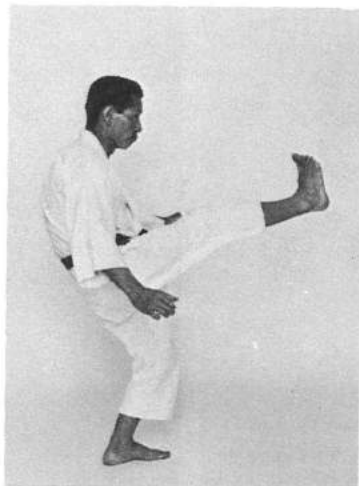


Fig. 20.02



Fig. 20.03

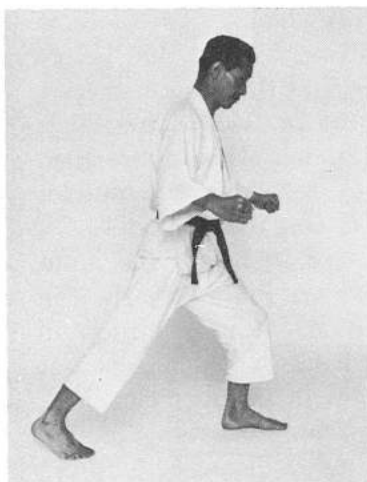


Fig. 20.04

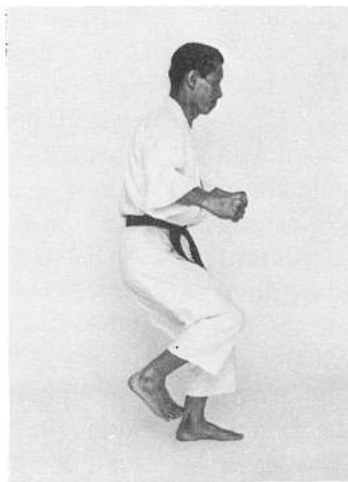


Fig. 20.05



Fig. 20.06

one, but they are, in fact, separate parts. As can be seen in Figures 20.04 through 20.06, the Tae Kwon Do kick involves bringing up the upper leg at least to a horizontal position first and then snapping out the kick with the lower leg. There is no interval between the two motions. It might be pointed out that the power of the kick is equal to the mass times the acceleration. With the acceleration of the upper leg from the beginning of the kick we have one acceleration. Accelerating the lower leg as the upper leg attains its maximum velocity gives us an acceleration on top of an acceleration,

which makes the kick strong and fast enough to be in and out before the foot can be grabbed.

The striking surface in a front kick is the ball of the foot. This necessitates keeping the toes curled back. It goes without saying that kicking with the toes would result in more damage to the kicker than to the kicked.

When the kick is in progress, the student bends forward at the waist into the kick. He does not rear back at the waist and fall away from the kick. To rear back from the kick is a common fault among beginners. In the kick, as in every



Fig. 21.01

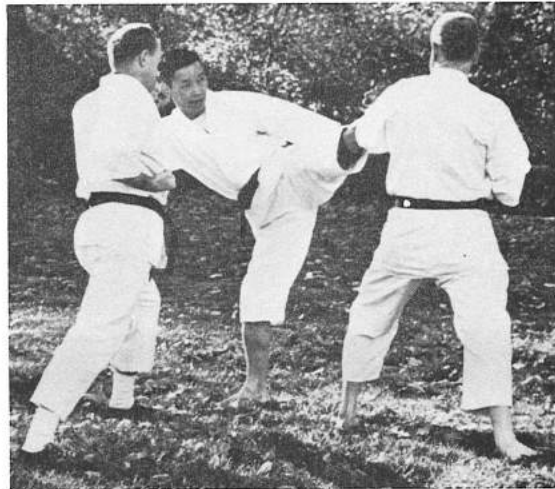


Fig. 21.02



other movement, the midsection is the center of power. Pulling the chest and the shoulders down into the kick helps focus the power in the kick. It also provides the equal and opposite reaction required by Newton's Third Law. The hands must be kept down. They can pull down and out a little at the time of the kick, but never up. Pulling the head or the trunk back or pulling the hands upward as the kick is focused pulls the kicker away from the target and thus dilutes the power of the kick. To focus the front kick does not come naturally; it must be learned.

Although the experienced Tae Kwon Doist can kick even a tall man in the face with a front kick, there is no necessity for carrying it that high because there are other kicks and because the hands are available for blows to the head. Also, it is relatively easy for the opponent to see the front kick coming and move his head back out of the way. For beginners, the front kick ought not to be directed higher than the waist for several reasons. First, his front kick will not be strong enough if he tries to place it too high when he is just starting Tae Kwon Do. Second, he can throw his back out of commission by trying too high a front kick on the basis of limited experience. Third, his kick is unlikely to be fast or strong enough to be very effective, so, if he tries to place it too high, it is quite likely to be grabbed by the opponent, putting him in a position of fighting from one leg. When the student has achieved black belt level, he can use the front kick anywhere his experience has shown it to be effective.

The next kick is the *side kick*, also a very powerful weapon. Before the kick is the side stretch, which is illustrated in Figures 21.03 through 21.06. The side

stretch is, of course, for the purpose of preparing the muscles for the side kick.

For the beginning of the exercise, the student turns to his right into a horse stance with his hands at his sides a foot or so away from his body. The movement is directly to the left, or in the direction he was facing before he went into the horse stance. The beginning position is shown in Figure 21.03. Next, the right foot is crossed over the left one and placed directly ahead of it in the original line of motion. The right foot becomes the contact with the ground. The left foot is then lifted directly up to the left side with the knee stiff and the foot parallel with the ground (Figures 21.05 and 21.06). The foot is returned to the ground ahead of the right foot, and the same process is repeated. Five stretches are enough.

The about-face for the side stretch consists merely of turning the head to the opposite direction. The right side stretch is the reverse of the left one. First, the left foot is lifted over the right one and in front of it, and the right one is raised in an arc with the leg straight and the foot parallel with the floor.

If this stretch is to be useful, it must be done correctly. Otherwise, it is stretching the wrong muscles or no muscles at all. If done incorrectly, it can even go so far as to create bad habits, which severely limit the validity of the side kick.

One of the most common errors is not keeping the foot parallel to the floor. The kick is ultimately done with the heel, which requires that the foot be parallel with the floor to achieve full power, so the stretch must be done the same way. The other most common error is not bringing the leg up in an arc directly to the side of the body. The arc in which

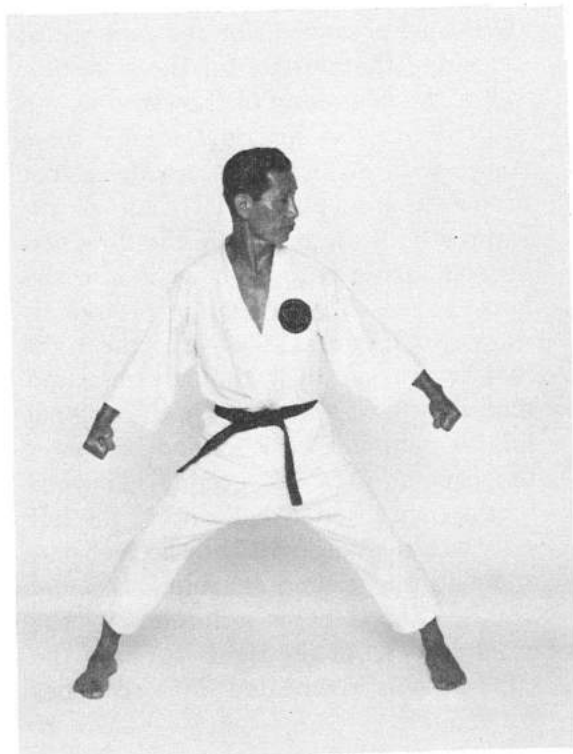


Fig. 21.03

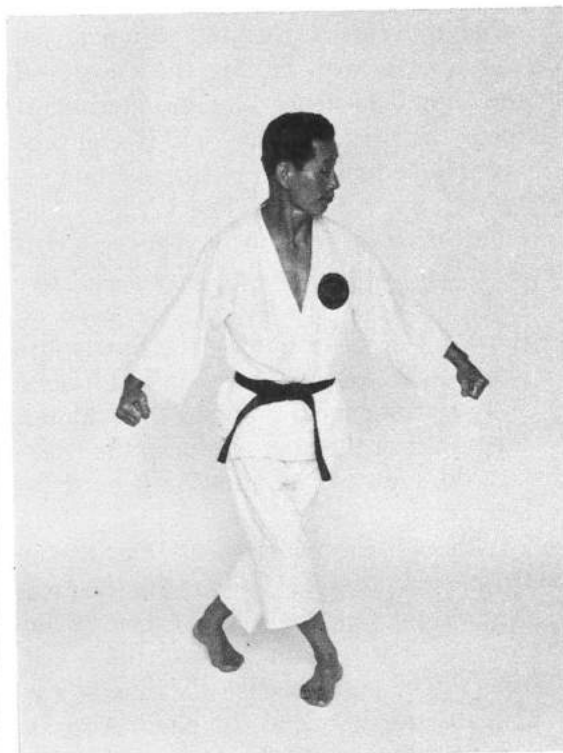


Fig. 21.04

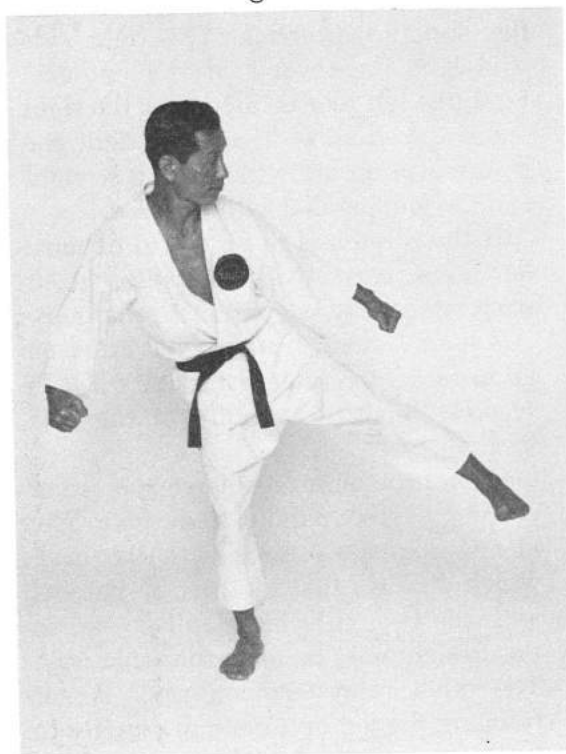


Fig. 21.05

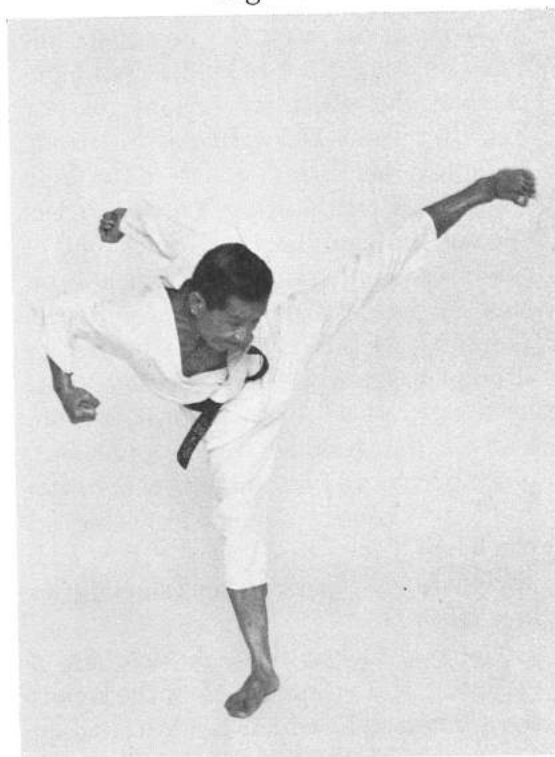


Fig. 21.06

the foot is raised during the side stretch must be directly up the central line of motion. Still another error is to fall back away from the rising foot with the torso. The upper body ought to be held erect. It is still better if the body bends a little into the stretch, at an angle of 30 to 45 degrees off the center line of forward motion. Bending into a side kick or side stretch takes some learning, and the beginner ought to try it, but he will probably be unsuccessful for a while.

Figures 21.01 and 21.02 show the class in Central Park and Mr. Son warding off two attackers.

The entire series of No. 22 Figures illustrates the side kick itself. Bearing in mind what was said in connection with the side stretch, the student will see how the side kick is done in Figures 22.01, 22.02, and 22.03, with a view from the rear in 22.04. The kick must, as must the stretch, be straight out from the body, not off to one side. The striking point is the heel, and the leg must be fully extended. For the beginner, height is a secondary consideration. He must first learn to kick properly even if the kick is only two feet above the ground. Having learned it properly, he can then begin to



Fig. 22.01



Fig. 22.02



Fig. 22.03



Fig. 22.04

raise his kick. If it is not learned properly, it will never be effective. Beginners tend to think only of the height of the side kick. In actual fighting, a side kick any higher than the chest is not generally used because it is easier for the opponent to gauge a high kick and step away.

To provide the reactive force, the hands are held in front of the body with, for the left side kick, the left fist held about twelve inches away from the center of the chest. The right fist is held closer to the chest over the left breast. As the left side kick is made, the left hand makes an arc in an almost horizontal plane over the kicking leg. The right hand is drawn down and back across the body coincident with the kick with as much force as possible. This provides a supplement to the midsection muscles in making the equal and opposite reaction to the kick for full power. The right side kick is done exactly the opposite of the above.

There are actually three kinds of side kicks. There is the side kick during the basic exercises. For that one, the target is the air. This is for developing the musculature and correct form. Then there is the kick against a solid object, such as a tree as shown in Figures 22.05 through 22.08. This kick must make contact just as the leg is fully extended. The usefulness of kicking a tree or a brick wall is that the student learns to focus his kick, to position himself so that his kick is delivered at the target with maximum power. Kicking a solid object also has the beneficial effect of strengthening the knees and other joints in the kicking member. The third type of side kick is that against a swinging heavy bag. To place a maximum power side kick on a heavy bag while it is moving requires precise timing, and constant practice will develop it.

Common errors in side kicks are too numerous to spell out individually. Suffice it to say that each detail set forth above must be perfected to achieve an adequate side kick. The kick must be fast, accurate, and powerful. Otherwise it is not an effective weapon. It exposes the student to having his leg grabbed, which could be dangerous if the other person happens to have a knife with the intent to use it.

A tremendously effective kick is the *roundhouse kick*. It is delivered to the temple of the opponent with the ball of the foot. A kick to the temple obviously must be delivered at 90 degrees to the direction of motion. This demands that the kicking foot be brought up in an arc from the floor until it is finally traveling parallel to the floor as the blow is struck. Getting the foot moving parallel with the floor is, in effect, aiming it at the target. If the foot is tilted, much of the power of the kick is dissipated. Although the primary target is the temple, the roundhouse kick can also be aimed at the jaw, the ribs, the kidneys, or the lower abdomen.

Striking with the ball of the foot demands that the toes, as with the front kick, be curled back to get them out of the way. If the blow is made with the toes, the kicker will probably suffer more damage than the target.

One of the greatest virtues of the roundhouse kick is that the chances are that the opponent will never see what hit him. The kick comes from over his shoulder and, if delivered properly, comes from a blind spot, in and out so fast that the opponent never really has a chance to see it.

The roundhouse kick is snapped back as soon as the blow is delivered. This is necessary to maintain balance as well as to insure that the student is not standing





Fig. 22.05

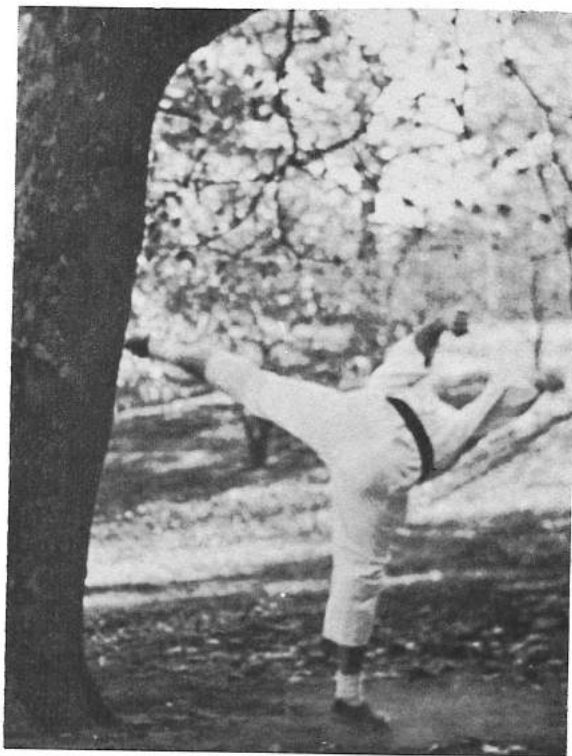


Fig. 22.06



Fig. 22.07



Fig. 22.08



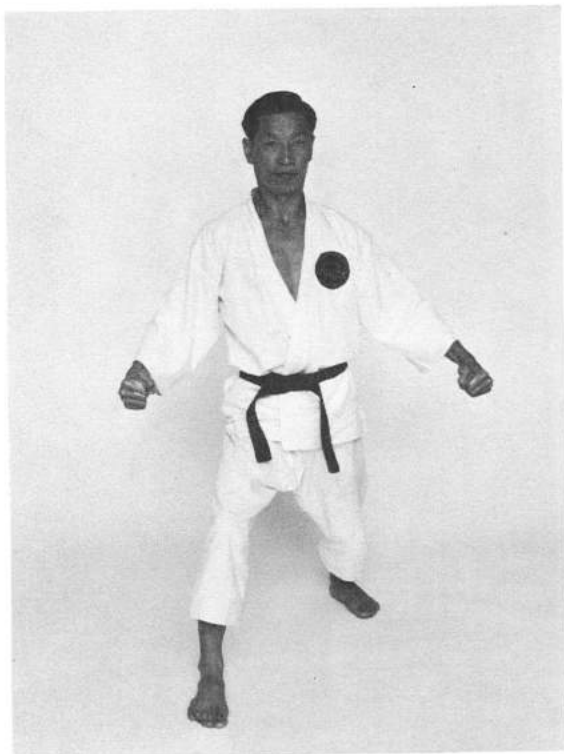


Fig. 23.01



Fig. 23.02



Fig. 23.03

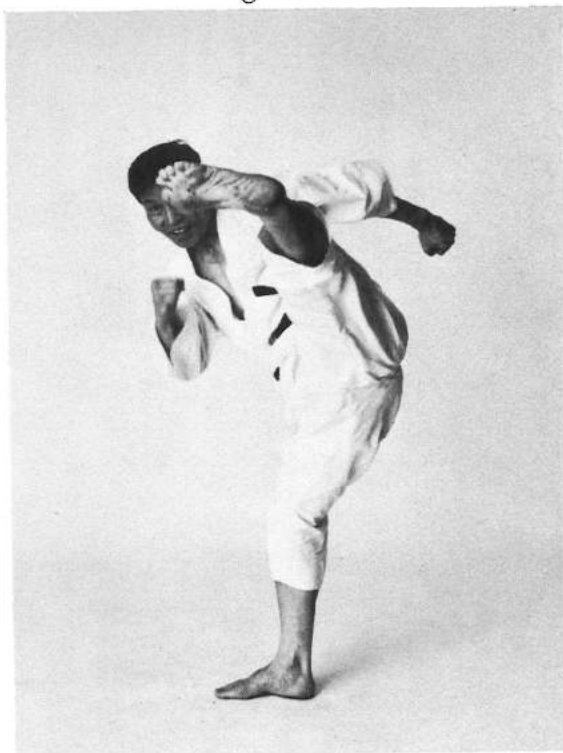


Fig. 23.04

on one foot, with the other hanging over the opponent's shoulder, or halted in a position to be grabbed by the opponent. A well-delivered roundhouse kick cannot be stopped and held at any given point the way a punch can. Balance and prudence both demand that it get to its target and away again as fast as possible. Figures 23.01 through 23.04 illustrate the steps of the roundhouse kick as it is executed, in this case a left roundhouse kick. The photographs illustrating the roundhouse kick were made in motion for the very reason that the kick cannot be stopped and held at any given point.

Students tend to feel the roundhouse kick is pretty spectacular and good for showing off. New students will go to other gymnasiums and kick the punching bag to the amazement of those in the gymnasium. What the spectators do not know is that the kick they see is probably more dangerous to the kicker than it would be to the person kicked, because it is usually done almost completely wrong by beginners. Beginners tend to achieve height by bringing the foot up in a nearly vertical position, which removes all power from the kick and puts the kicker in a situation of precarious balance. It must be remembered that a valid attack makes the opponent block or move away, whereas an invalid attack merely exposes the attacker.

For the new student, it is infinitely better to learn the roundhouse kick properly at a low target than to try for a high kick right off. As his proficiency increases at the low target, he can experiment with raising the kick a bit at a time until he finally has a valid attack which can be delivered at the temple of his opponent.

A fast and accurate roundhouse kick is effective against other Tae Kwon Do-ists. It is even more effective against

street fighters who have no idea that such an attack might be forthcoming.

As a part of the basic exercise, five roundhouse kicks with each leg are enough.

We have stated over and over again that the center of all Tae Kwon Do power is the midsection of the body. In order to meet the requirements of Newton's Third Law of Motion, the reaction must be equal and opposite. Therefore, the force exerted by the center of the body must be in the opposite direction to the blow being struck. If it is not directly opposite, only the vector directly opposite the striking force is effective.

To describe the procedure, the best way is to illustrate what is done in the case of, let us say, a right middle-target punch. In the basic exercises it is possible to get some of the necessary reactive force by drawing the other hand back with as much force as is put into the punch. In fighting, it is not always practical to draw the other hand back. Therefore, the reactive force must come from the body. As the striking hand is prepared to move out from the position of rest with the fingers up (Figure 24.01), the trunk rotates about a vertical axis in the direction of the blow, that is, to the left. Figure 24.02 shows that the knot in the belt has moved distinctly to the left of dead center. As the blow comes to its last twelve inches, at which point the process of bringing it into focus begins and the fist is twisted into its striking position, the midsection is snapped from left to right very hard, so the midsection ends up facing the same way as the rest of the body, Figure 24.03. During the focus, the midsection snaps back to dead center from its over-rotated position, Figure 24.02 to 24.03. The trunk provides the necessary reactive force by





Fig. 24.01

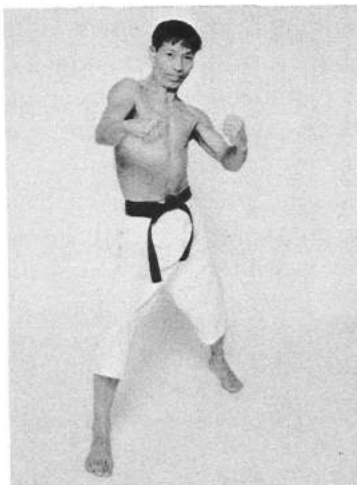


Fig. 24.02

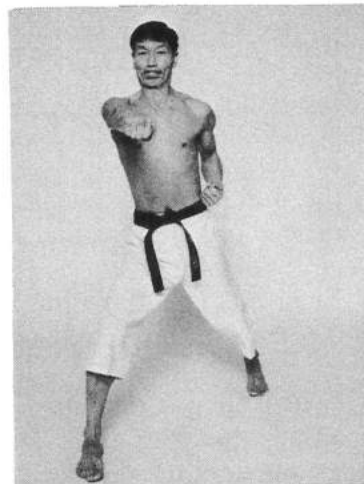


Fig. 24.03

snapping into, not away from, the blow. This is true for all kicks, blows, and blocks in Tae Kwon Do.

Falling away from a blow or a kick is much easier to do, and it seems to be the more natural thing to do. Students must train themselves to turn into the blow and thus satisfy Newton's law. The best thing is to learn to turn the law to your advantage. That is one of the things Tae Kwon Do is all about, using nature's laws to one's own advantage.

This discussion of the reaction in the midsection has been placed after the discussion of the loosening-up exercises and after the basic attacks, blocks, and kicks, because we feel that the student will have a better conception of this discussion after he has done these other exercises. He can experiment by doing the exercises both with and without the reactive movement, and he can convince himself that there really must be something to it.

There are a few general comments with respect to the basic kicks, punches, and blocks described above.

The first comment has to do with a question which is frequently raised by students. That question is, "We do not

fight as we do in middle-target punch, and we do not block in fighting as we do the double-arm block in the basics. Why do we do them one way in the basics and another way when we fight?" The answer is that the basics are designed to teach the student how to use his body, how to develop power, and how to develop speed. Each person has his own style of fighting. Therefore, there must be some arbitrarily selected set of standards so students can work together. There is another reason, too. The punches and other elements of the basic exercises build up the muscles and the endurance, as well as illustrate the principles of Tae Kwon Do.

The order of the basics given here is approximately the order in which they are given in our classes. A recommended schedule for the basics might be

- Middle-target punch
- Upper-target punch
- Rising block
- Double-arm block
- Single-arm block
- Front stretch
- Front kick
- Side stretch

Side kick  
Knife-hand block  
Knife-hand attack  
Roundhouse Kick  
Front Kick-Side Kick  
Reverse punch  
Six Step

The *Front Kick-Side Kick* included in this list of the basic exercises done in our school is simply a combination of the two kicks previously described, the front kick and the side kick, done one after the other as quickly as possible. They are done on one count by the instructor rather than as two separate units. The object of including this combination in the basic exercises is simply to introduce two elements not brought out to such an extent by the other basics except by the reverse punch. These elements are coordination and balance. In doing the Front Kick-Side Kick, the student ought to strive to do each kick with speed and strength, not to slight either one of them, and he ought to strive to come down after the second kick into a viable front stance. Beginners often finish the side kick turned sideways to the direction of motion. The Front Kick-Side Kick is done from the front stance with the fists at the sides, a foot or so away from the body, the same as in the starting position for the front kick. After the side kick of the combination, the student ought to find himself in the same stance from which he started the movement, except, of course, he has advanced two paces down the floor. In actual fighting, it is not only desirable but necessary to return to a good fighting stance after an attack. Doing the Front Kick-Side Kick properly is an introduction to learning how to attack and end up in a sound and proper stance after the attack is deliv-

ered. This, as is the case with our general philosophy of Tae Kwon Do, is not just a matter of form and making movements which appeal to the eye of the spectator, but a matter of self-preservation when the Tae Kwon Do is put into actual use, sometimes actual use in protecting the Tae Kwon Doist from an attack with a deadly weapon.

The last of the exercises in the list above is one to which no previous allusion has been made. It, too, is a combination of blows and attacks for the purpose of introducing the student to the problems involved in attacking and ending the attack in a position which is not only relatively invulnerable, but also suitable for launching another attack if the situation seems to warrant it. The *Six Step* is an extension of the philosophy behind the Front Kick-Side Kick. We have not illustrated the Six Step with figures, since it is merely combinations of movements already depicted.

As one can gather from its name, the Six Step consists of six movements. The first, done from the starting position with the fists touching an inch below the belt and the feet straight ahead, is to move the right foot backward into a back stance, with the left hand brought up into a knife-hand block and the right fist held about three inches off the left elbow. The next movement is a front-stance, upper-target punch with the right hand accompanied by a movement of the right foot from the trailing position to the leading position. It ought to be noted that in going from the left back stance to the right front stance, the major portion, about 70 percent, of the weight is on the right foot each time. The most common errors in executing these first two steps are failure to step back for the

initial movement and failure to step forward in the second movement. Many students will move the left foot forward instead of the right foot back on the count of one or forget to go from the back stance in step one to front stance in step two.

Step three is a side kick to the front with the left foot, coming down into a front stance with the left foot leading. This is the step in which most students begin to go wrong. They do not come down into a good front stance. They tend to come down facing more or less to the right, which would expose their kidney areas should they do this after delivering a side kick in free fighting. As one comes down from the side kick into the front stance, the fists are held in front of the body in a normal fighting position, with the shoulders 30 to 45 degrees off the line of direction of forward motion. The left fist (in the stance with the left foot forward) is a little below shoulder height and about eighteen inches away from the body. The right fist is about nine inches to the rear and four to six inches below the left fist.

Step number four of the Six Step is a right roundhouse kick coming down into a front stance with the right foot forward and the fists as just described above with the right fist leading this time.

Step number five is another roundhouse kick, this time with the left foot, coming down into a front stance with the left foot leading and the hands as described above after the left side kick. The most common error after both steps four and five is for the student to come down in a stance exposing his back or kidney area. If this part of the Six Step teaches students to kick and come down into a good fighting stance, it has accomplished its purpose.

The final step in the Six Step is a right upper-target punch accompanied by the right foot's moving into a front stance and also accompanied by a forced bark. We use the word *Utz* for the forced exhalation at the time of focus.

The beginner may feel that the endless repetition of the basic exercises, no matter how long he has been taking lessons in Tae Kwon Do, is tedious and an unnecessary waste of time. It is by no means a waste of time. The basic exercises serve to build muscle, to condition, and to sharpen techniques. It has never been our experience to see any person do any movement perfectly. The alert student uses the basic exercises in every lesson to perfect his movements and to sharpen his speed and techniques. This is the student who will be the first to get his black belt.



## chapter 6

### Forms

Tae Kwon Do forms are stylized sequences of attacks and blocks of varying degrees of difficulty. Forms contain from twenty to nearly fifty positions, each of which involves either an attack or a block or a combination of attacks and blocks. Each position is specific: there is only one right way to do it. Actually, doing Tae Kwon Do forms is not entirely dissimilar to the ballet. The Tae Kwon Do form requires that the movement be done in the prescribed manner with the prescribed rhythm and end in the prescribed position. It also must be done with strength and speed. Speed does not mean a rapid succession of motions: it means that the individual motions are done with maximum speed of movement of the hands and/or feet which are involved in that particular movement. The strength required is not achieved by hunching up the shoulders, gritting the teeth, and going through a motion with maximum tension. A strong motion is one which is focused correctly, so the entire strength is brought into focus at the conclusion of the movement.

Thus, doing forms requires five separate disciplines of the student. He must learn the form so that he does all the motions correctly and ends up in the ter-

minal positions in the correct posture. This is accuracy of his movements. Second, his movements must be fast. Third, his moves must be strong. Fourth, each movement must be focused. And finally, he must be balanced at all times.

It is worth repeating that strong movements do not involve gritting the teeth, wagging the head, or hunching the shoulders. It is a common, probably natural, mistake of beginners to do these things. In Tae Kwon Do, however, we learn to concentrate power, to focus it, without the added histrionics. Tae Kwon Do power comes from focusing the forces, not from winding them all up in knots and delivering them with massive slowness accompanied by a face full of grimaces. Tension not only depreciates the effectiveness of attacks and blocks, but, in the case of the forms, it spoils the appearance of the form as well.

A frequent question from students is, "Why forms?" This is a good question and we will endeavor to answer it.

There are three main "why's."

The first is that forms, being combinations of attacks and blocks, teach the student to put together into combinations the basic attacks and blocks he has learned. These combinations become so

habitual to him that he can use them in fighting without having to stop and figure out what comes next. Also, the process of putting together attacks and blocks itself becomes familiar to him, so he is able to execute combinations of movements necessary to meet a given situation without having to think out each step in the process. Learning the process of combining attacks and blocks is more important than learning the individual combinations because the process once learned offers an infinity of attacks and blocks.

The second "why" is that the forms, when the student can finally do one or more of them approximately correctly, develop precision of movement. That is to say, the student in doing a form well, not only has speed and focus, but his speed and focus must be delivered accurately if the form is to be done correctly. This, of course, leads to the ability to deliver a swift, powerful blow on target. The fastest and most powerful blow in the world does not mean a thing if it cannot be delivered where the striker wants it delivered.

Balance is the third "why." Every movement in every form must be done in balance if the form is to be done correctly. Some of the forms present a considerable test of this quality. The ultimate application in Tae Kwon Do is the blow in fighting, which demands that the blow is not only accurate, fast, strong, and focused, but it must be delivered from a position of balance. If it is delivered from a position of unbalance, even if it is a good blow (which is unlikely), the attacker will be extremely vulnerable if he is teetering to one side or the other or leaning forward or backward.

A collateral "why" is that the execution of the form enables the instructor to

tell how far the student has progressed from how he does the forms at his belt level. A standard reply to this is, "Who cares how pretty his forms are if he can fight?" In fact, how well he does his forms is a good measure of how he can fight. If he can bring his forces into focus on target doing a form, he can also bring those forces into focus on target against an opponent. The accuracy, speed, power, balance, and focus of the movements in a form are a good and obvious measure of how much Tae Kwon Do the student has learned, which is another way of saying how well he could apply such Tae Kwon Do as he has learned in a fight. To illustrate this point for your own satisfaction, watch carefully a black belt do his forms and then a lower belt do his: see if you can tell any difference in the speed, power, focus, precision, and balance between the two.

There are certain forms for each level of Tae Kwon Do achievement, such levels being designated by the color of the belt the student wears. Beginners wear a white belt. The first promotion takes them to yellow belt. Next comes the green, then purple, then brown belt. After a minimum of two years, the student is eligible to be considered for a black belt. If he passes the black belt test, he has achieved sufficient skill to use Tae Kwon Do and to teach it. That the student is eligible after two years does not mean that the student gets the black belt automatically. It only means that he can then be considered for his black belt test if the instructor feels he has acquired sufficient skill and control.

At the white belt level, the forms the student must master are Kuk Mu I and Kuk Mu II, which are illustrated in the following material. As a white belt, the student must pass an examination on

these two forms, among other things, to be promoted to yellow belt. Similarly, at each belt level he must be examined on and execute properly the forms of his level before he can be promoted to the next. Examinations at each belt level are given when the instructor feels the student has acquired the proficiency in Tae Kwon Do required at his belt level. The examination requires the student to do the forms at his belt level, to free fight with another student at the same belt level, and, for the black belt, to demonstrate breaking techniques (three to five inches of wood, depending on how the student chooses to break the wood, knife-hand, front kick, punch, side kick, or roundhouse kick).

Although there are six colors of belts, each indicating a level of proficiency, there are more actual steps in the process than six. The grades are called Kups and there are seventeen of them leading up to black belt. Kups are simply subclassifications within each belt level. The white is no Kup. The lowest yellow belt is 8½ Kup. Yellow belt includes 8½ up through 7 Kup in one-half Kup steps. The next level is 6½ Kup, which is green belt. The green belt runs up through 5 Kup. The purple belt runs from 4½ up through 3 Kup, and the brown belt runs from 2½ Kup through 1 Kup. The black belt begins with first degree or first dan and runs up from there. The minimum time between steps in black belt levels is two years. Again, merely fulfilling two years at any level does not mean automatic promotion: it merely means the student can then be eligible for consideration for a test to promote him to the next level.

Students frequently want to fudge a little and learn the forms of the belt levels above their own. They feel that simply the knowledge of the sequences of

movements pushes them ahead. This is a complete misconception. If a student stayed on his white belt forms for an entire two years and was otherwise proficient enough to earn his black belt, he would still not have the white belt forms under complete control, he still would not be able to execute them perfectly. Actually, no matter how long he practices, he can never do them perfectly because it is always possible to do the forms more precisely, faster, with better focus, and so on. Therefore, for him to decide for himself that he has mastered the forms at his level and can move ahead to more advanced forms is erroneous to begin with.

Not only is the student wrong in assuming he has mastered his assigned forms and can therefore move on, but the speed, power, focus, balance, control, and precision developed in the student's learning forms at his own belt level are necessary in order for him to have the background to go ahead to the next set of forms when he is promoted. If he goes on to higher forms before he is ready, he will be building the more advanced forms on a faulty foundation, and they will most likely be faulty themselves. These forms have not just evolved at random: they are designed to develop and demonstrate greater abilities as the student moves up from the lower to the higher forms. The entire effort is cumulative. Each set of forms includes the skills learned in doing the previous forms.

Thus, the student who wants to rush things by learning forms ahead of his level is not gaining anything. He deludes nobody but himself, for his level of proficiency, no matter what form he is doing, is evident to the practiced eye. The wise student will apply himself to learning what there is to learn at whatever

belt level he is. Diligent training and application are never wasted because, as already pointed out, the process is cumulative. The promotion from brown belt to black belt is the end product of everything learned from the very beginning, not just an isolated step. The student is learning just as much toward his black belt when he does Kuk Mu I and Kuk Mu II as a white belt as he is when he is doing the brown belt forms. If the beginner will understand this, he will save himself a lot of fretting about how fast he is progressing and when his next promotion examination is coming.

With the understanding then that forms are not just some sort of corollary dance having no real significance to the Tae Kwon Do student but are integral parts of the whole process of learning, we shall move ahead to a consideration of nine of the forms which take the student right up to the black belt level.

With each form will be given the total elapsed time it ought to take to do the form. To do it any faster than the indicated time probably means that the student is doing the form without due attention to focus in each movement. To take longer than the specified time is just too slow.

With each form will also be given a diagram showing successive positions of the feet from one step to the next. This may seem a little confusing at first. But try it and you will find the foot diagrams are quite useful in getting into the right position. To make the foot diagrams more helpful, the text will include an explanation of which of the foot positions involve moving the right, which involve moving the left foot, and which involve moving both feet or neither foot, as, for example, positions 1, 3, 5, etc., are the left foot, positions 2, 4, 6, 8, etc., are

the right foot and positions 7, 9, and 10 require the movement of neither foot.

## Kuk Mu I

Kuk Mu I is the first form for white belts. There are 20 movements, and the time to do the form is 20 seconds.

Figure 25.01 illustrates the successive positions of the feet in the twenty steps. The left foot moves in steps 1, 5, 7, 9, 13, 15, and 17. The right foot moves in steps 3, 6, 8, 11, 14, 16, and 19. Neither foot changes position in steps 2, 4, 10, 12, 18, and 20.

It may be helpful to the student to think of Kuk Mu I as being in the shape of an H. First he does movements 1 and 2 to the left of the starting position and then similar movements to the right forming the right side of the H. Then he moves forward forming the crossbar of the H. After four movements in this direction, he swings to the left 270 degrees and repeats movements 1 and 2, after which he turns to the right and then repeats 3 and 4. These provide the left side of the H. After completing the figure H, a return is made across the H, and the first four movements are repeated. There are only five basic positions used in the entire form.

This one, like all forms, begins from the ready position (Figures 25.02 and 25.02a). Here the student might refer back to the previous discussion on the ready stance, the position of the hands, the feet, and the eyes, as well as the cautions against tensing up in the wrong places.

From the ready position, a 90-degree left turn is made into a left back stance (Figures 25.03 and 25.04). Things to note particularly in connection with this movement are that the moving foot, the

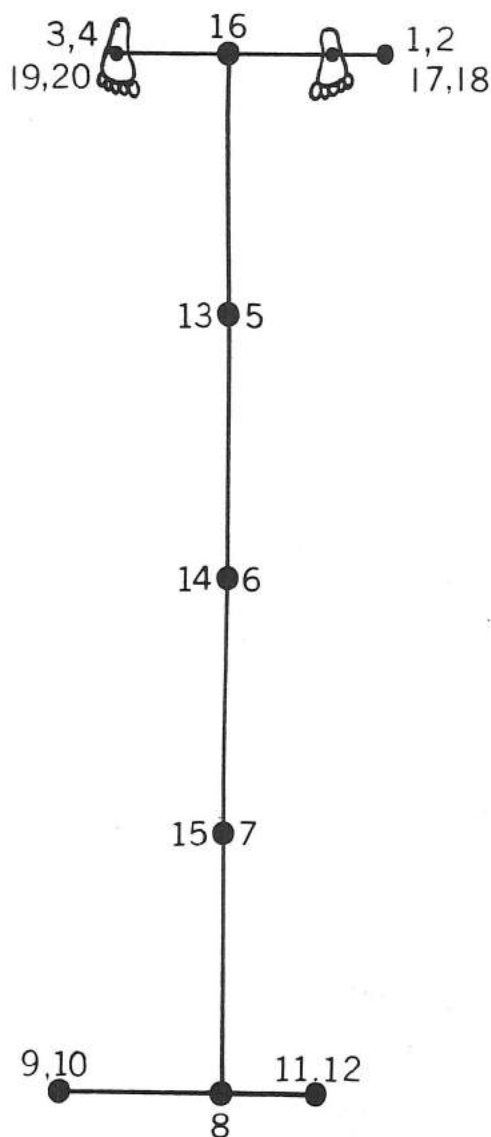


Fig. 25.01

left one, is not lifted more than a few inches off the floor, and that the right arm is extended and then returned sharply to the right hip as a counterbalance.

The first position of the 20 of Kuk Mu I (Figure 25.05) is done in back stance to the left with the chest pointing in the original direction and the head turned left. The left arm does a side block with the fist directly in front of the nose and just below eye level. The finger side of the fist is in, and the knuckles face out. The right fist rests on the right hip. Both hands and the left foot all come into focus at the same time. This block would be used against a right-handed punch (Figure 25.06).

The second movement of Kuk Mu I is a left knife-hand attack to the left (Figure 25.09) in a back stance with the head turned left, the chest facing straight ahead, and both shoulders and the attacking hand, the left one, all in a straight line, the same distance above the floor.

In moving into position 2, the left foot may be raised a little, an inch or two, from the floor and placed back in the same position. Any higher is not correct; it tends to lead to stamping or slapping the foot back into place. Stamping the foot into place audibly is not correct. Also, it is to be noted that in moving from position 1 to position 2, the striking hand has been brought back across the body and the nonparticipating hand, the right one, has been extended to provide a counterbalance to the blow (Figures 25.07 and 25.08). Simply to move the left hand from the block to the knife-hand attack is insufficient and will produce a very weak attack. The attack must start from the opposite side of the body to generate any power.





Fig. 25.02

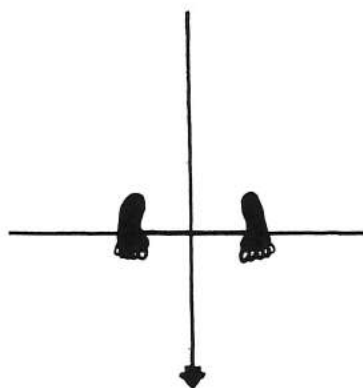


Fig. 25.02a

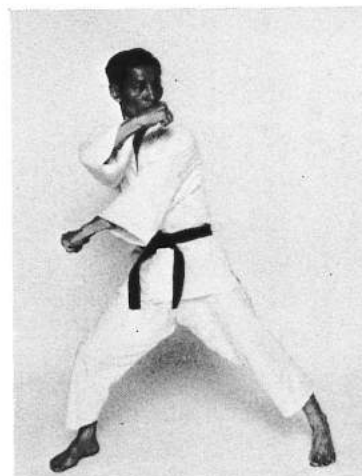


Fig. 25.03



Fig. 25.04



Fig. 25.05

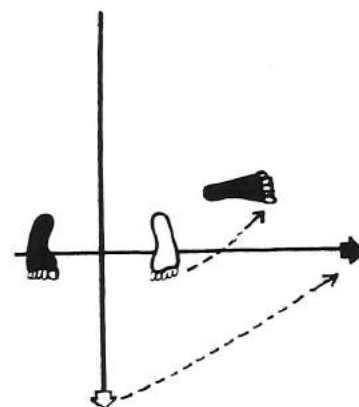


Fig. 25.05a



Fig. 25.06



Fig. 25.07



Fig. 25.08



Fig. 25.09

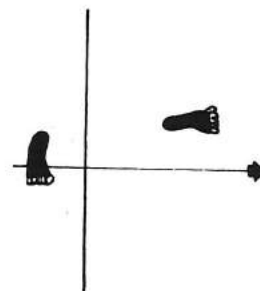


Fig. 25.09a



Fig. 25.11



Fig. 25.12



Fig. 25.13

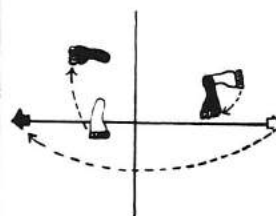


Fig. 25.13a



Fig. 25.10



Fig. 25.14

In actual use the block would have turned away an opponent's attack, and the knife-hand attack would be directed to the opponent's shoulder blade (Figures 25.09 and 25.10), or it could be directed lower to his kidneys or higher to his neck or his temple in actual use.

Positions 3 (Figure 25.13) and 4 (Figure 25.17) are the same as positions 1 and 2 but done with the right hand on the right side after a 180-degree turn to the right from position 2 (Figures 25.11 through 25.18). The most common error in going from position 2 to position 3 is to turn the head and execute the hand movements without moving the feet. If the feet are correctly positioned for a back stance to the left and then are only rotated for the movements to the right, they will in effect be crossed for position 3, which causes complete lateral instability. The right foot must be picked up and moved to a new position shoulder-width to the right of the left foot for a correct back stance for positions 3 and 4 (Figure 25.13a). The left foot remains in the same position on the floor. It is rotated only 90 degrees clockwise.

Another common error in executing the 180-degree turn is to raise the right foot too high and crash it down into place. The move ought to be made inaudibly. Other errors include not keeping the chest facing toward the original front and not keeping both shoulders and the striking hand level in position 4.

The fifth position in Kuk Mu I is a left-hand lower block in a left front stance after a 90-degree turn to the left from position 4 (Figure 25.19). Both the front stance and the lower block have been described previously. The student gets from position 4 to position 5 by raising the left foot and advancing

it in the original direction of motion and rotating his right foot counterclockwise without raising it from the floor (Figure 25.19a).

Common errors in position 5 are not keeping the head erect and the eyes straight ahead, a poor front stance, and merely dropping the left hand into blocking position instead of bringing it down hard from chin height. The inactive hand, the right one, is brought into focus on the right hip concurrently with the block. The lower block is used against a low roundhouse kick (Figure 25.20).

Position 6 is a right-handed rising block in a right front stance facing the original direction of motion (Figure 25.23). In moving from position 5 to position 6, the nonblocking hand, the left one, is extended to provide the counter motion while the blocking hand is dropped to arm's length in front of the body after it leaves the position of rest on the hip (Figures 25.21 and 25.22). As explained in the discussion of the basics, dropping the blocking hand in front of the center of the body before the block affords protection to the body while the block is on the way up. Figure 25.24 illustrates the rising block in action.

Position 7 is a left-handed rising block in a left front stance (Figures 25.25 through 25.28). Beginning students almost invariably fail to drop the blocking hand down before the block in both positions 6 and 7.

Position 8 is a right middle-target punch from a right front stance (Figures 25.29, 25.29a, and 25.30). Both the punch and the stance have already been discussed in the section on the basics. A loud "Utz" accompanies the move into position 8.

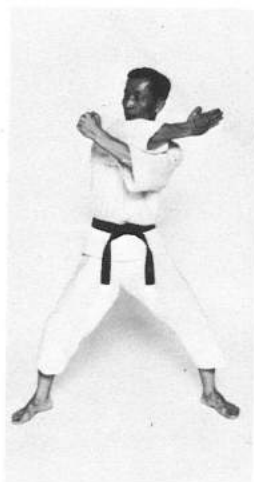


Fig. 25.15



Fig. 25.16



Fig. 25.17

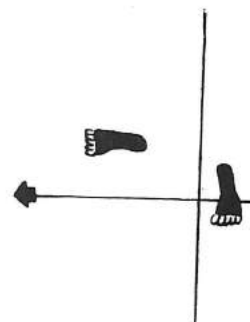


Fig. 25.17a



Fig. 25.18



Fig. 25.19

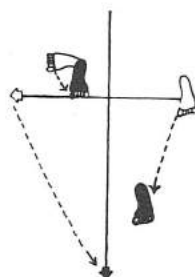


Fig. 25.19a



Fig. 25.20



Fig. 25.21

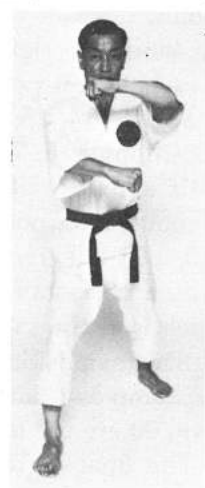


Fig. 25.22



Fig. 25.23



Fig. 25.23a



Fig. 25.24



Fig. 25.25



Fig. 25.26



Fig. 25.27



Fig. 25.27a



Fig. 25.28

Position 9 is a repetition of position 1, following a 270-degree turn to the left after position 8. The turn is made on the ball of the right foot while the left foot is swung all the way around to the left beyond the position of the right foot for a proper left back stance (Figures 25.31 and 25.32). The student's body is now facing back to the point of origin of the form while his head and side block are aimed to the left (Figures 25.33 and 25.33a).

A common error is to turn the wrong way. The turn is to the left. Another error is to move the positions of both feet: it is necessary to move only the left foot. Probably the most common error is to settle into an improper back stance by failing to rotate the body a full 270 degrees, thus achieving either an unstable back stance or being in an incorrect position, turned too much or, more usually, too little. To execute this movement from position 8 to position 9 correctly requires balance and precision which is just why the movement is a part of the form. To develop balance and precision is one of the functions of learning the forms.

From here on, all the movements are repetitions of movements previously done in this form. The movement from position 9 (Figures 25.34 and 25.35) is like that from position 1 to 2, and position 10 (Figure 25.36) is the same as position 2. Then a turn of 180 degrees to the right is made (Figure 25.37), as between positions 2 and 3, and position 11 (Figure 25.38) is the same as position 3. The movement to position 12 (Figures 25.39 and 25.40) is like that between positions 3 and 4, and position 12 (Figure 25.41) is the same as position 4 except that it faces back to the starting point.

Then, a 90-degree left turn is made the same as between positions 4 and 5, and positions 13, 14, 15, and 16 are the same as positions 5, 6, 7, and 8, respectively, with a loud "Utz" being made with the move into position 16. From position 16, a 270-degree turn to the left is made into a back-stance, left-side arm block, which is at the same position and the same place as position 1. Position 18 is then the same as position 2, and positions 19 and 20 are the same as positions 3 and 4. The final eight steps and the





Fig. 25.29

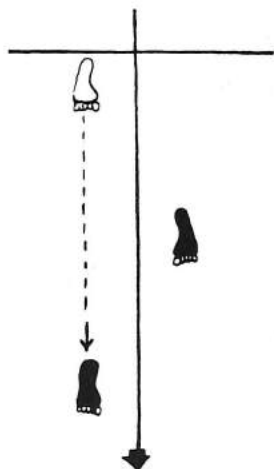


Fig. 25.29a

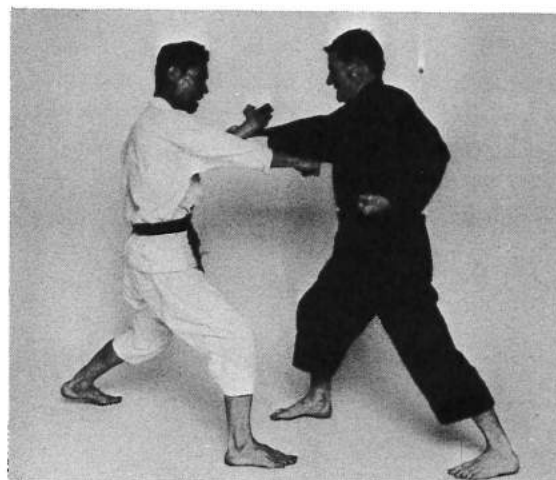


Fig. 25.30



Fig. 25.31



Fig. 25.32



Fig. 25.33

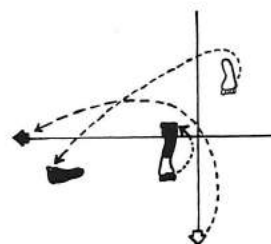


Fig. 25.33a



Fig. 25.34

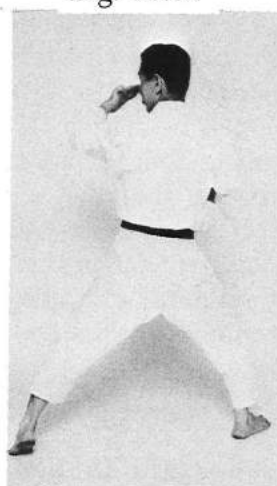


Fig. 25.35

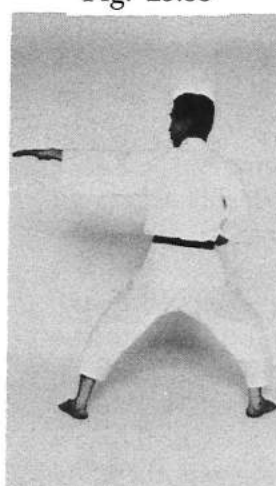


Fig. 25.36

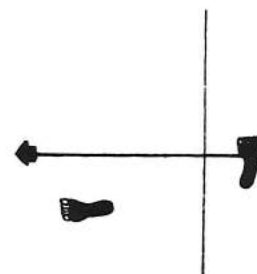


Fig. 25.36a

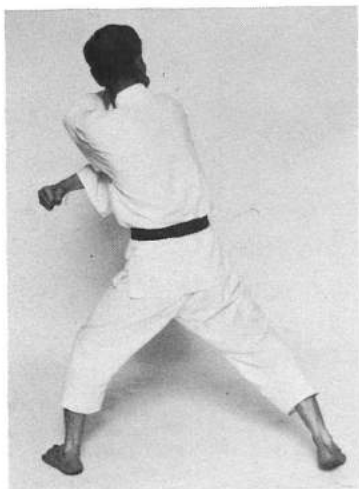


Fig. 25.37

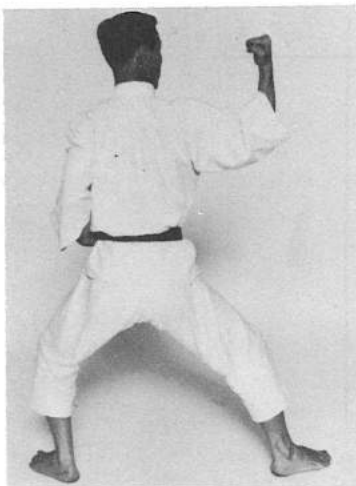


Fig. 25.38

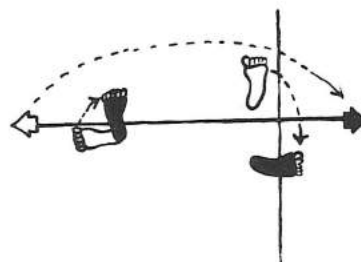


Fig. 25.38a



Fig. 25.39



Fig. 25.40



Fig. 25.41

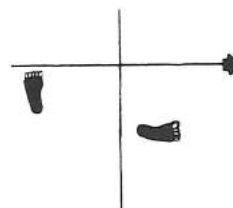


Fig. 25.41a

return to the ready position are illustrated by figures 25.42 through 25.58a.

Which way to turn for the 90- and the 270-degree turns sometimes confuses students. A way to remember which way to turn is that the movements always go to the left first and then to the right. When the movement is to the left, the turn is to the left, and when the movement is to the right, the turn is to the right. For example, after position 8, where does one go? Since the movements go to the left then right, the next movement is to the left and therefore the turn is to the left.

In Kuk Mu I, as in all other forms we shall consider in this book, the student finishes his form in the same spot from which he started. If he does not, he is taking longer moves in one direction than in the other and he ought to correct himself. As with all forms, the student remains in the last position of the form until he is called to attention (back to the ready position) by the instructor.

## KuK Mu II

Kuk Mu II, the second white belt form, is also a 20-second form consisting



Fig. 25.42

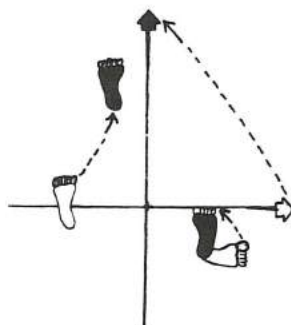


Fig. 25.42a



Fig. 25.43



Fig. 25.44



Fig. 25.45

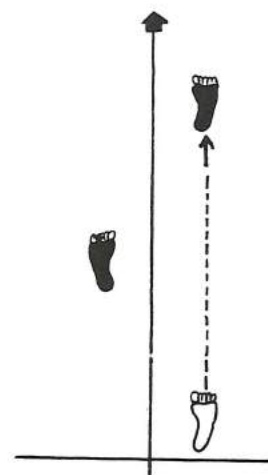


Fig. 25.45a



Fig. 25.46



Fig. 25.47



Fig. 25.48

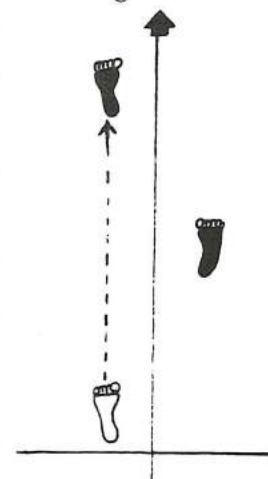


Fig. 25.48a



Fig. 25.49

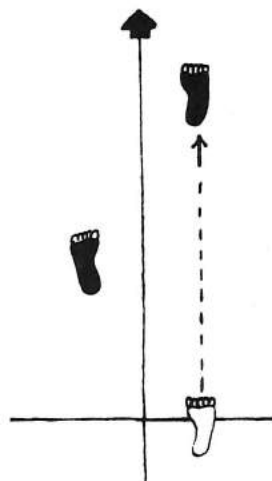


Fig. 25.49a



Fig. 25.50



Fig. 25.51



Fig. 25.52

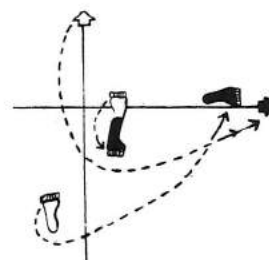


Fig. 25.52a



Fig. 25.53

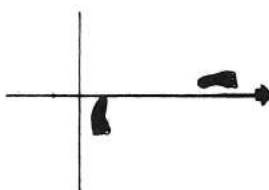


Fig. 25.53a





Fig. 25.54



Fig. 25.55



Fig. 25.56

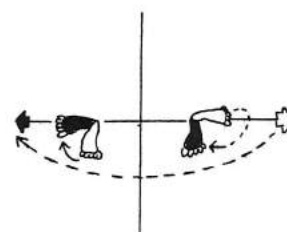


Fig. 25.56a

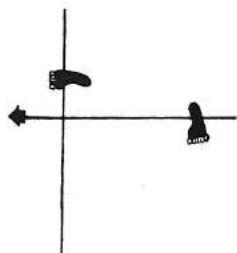


Fig. 25.57a



Fig. 25.58

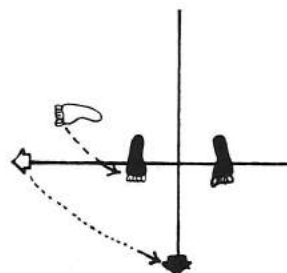


Fig. 25.58a

Fig. 25.57

of 20 movements. Its shape is the same as that of Kuk Mu I, an H pattern, with movements being done first to the left then the right to form the right side of the H, then straight ahead to form the a crossbar of the H, then left and right again to form the left side of the H, then back to the point of origin across the crossbar and finally left and right along the right side of the H a second time. There are only four *different* basic positions in the entire form.

Figure 26.01 illustrates the various positions of the leading foot for each

step of Kuk Mu II. Positions 1, 4, 5, 7, 9, 12, 13, 15, 17, and 20 require moving the left foot, while positions 2, 3, 6, 8, 10, 11, 14, 16, 18, and 19 require moving the right foot.

The first position of Kuk Mu II is a back stance 90 degrees to the left of the ready position (Figure 26.02), with the left hand having been swung into a left knife-hand block and the right fist six inches away from the left elbow (Figures 26.05 and 26.05a). The hands are not just lifted into position 1: they are swung out across the body and brought

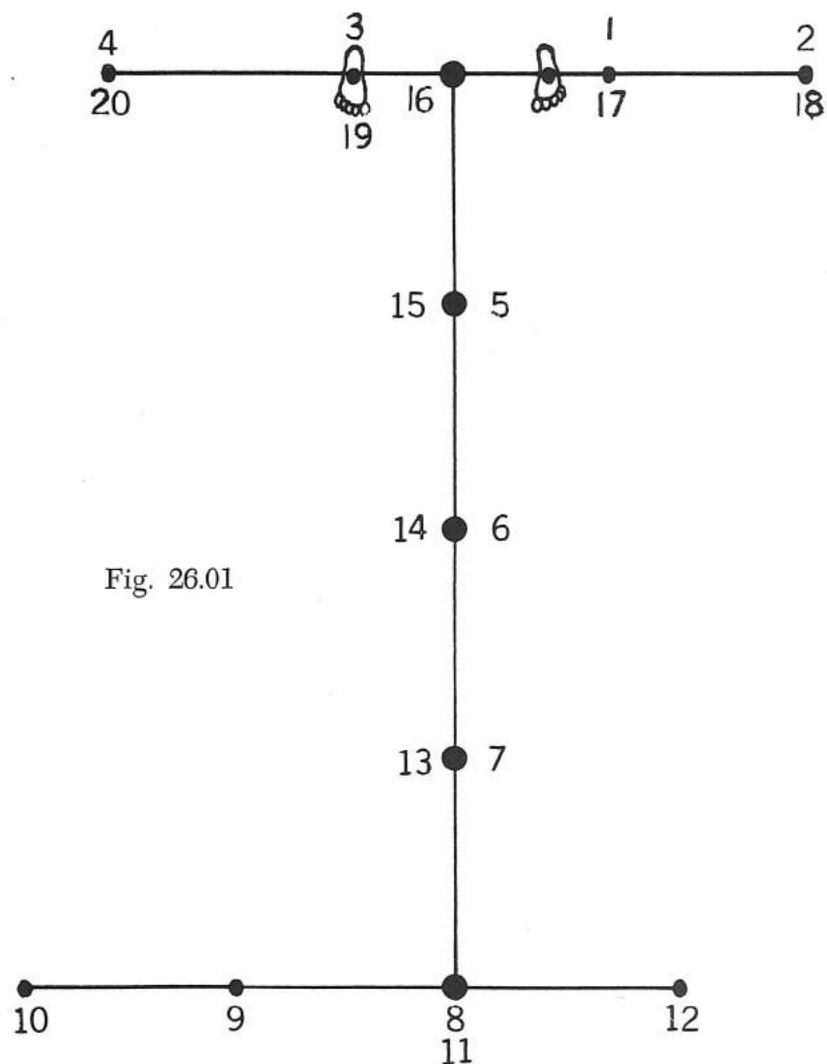


Fig. 26.01



Fig. 26.02

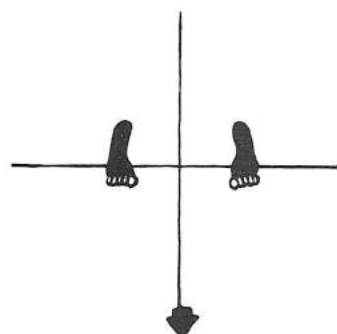


Fig. 26.02a

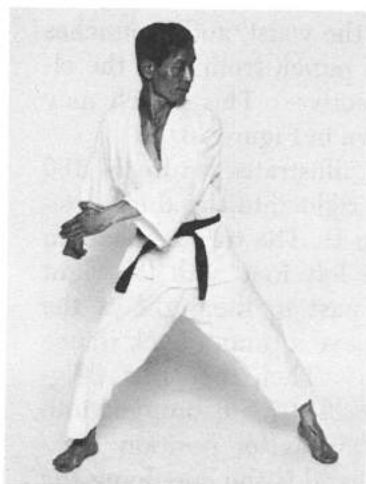


Fig. 26.03



Fig. 26.04

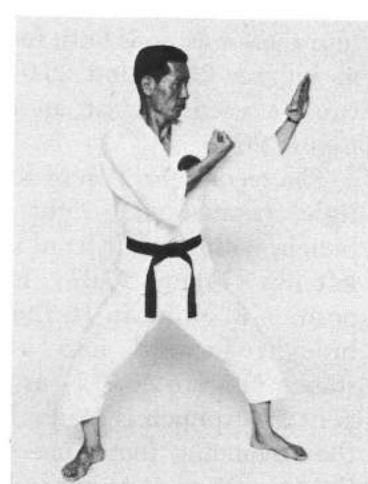


Fig. 26.05

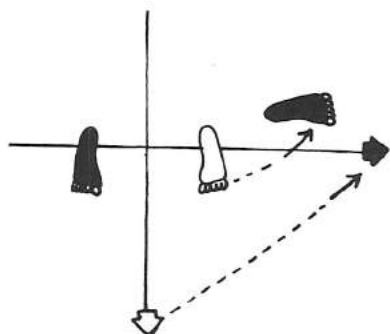


Fig. 26.05a



Fig. 26.06



Fig. 26.07

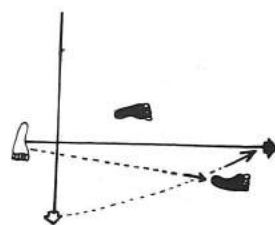


Fig. 26.07a

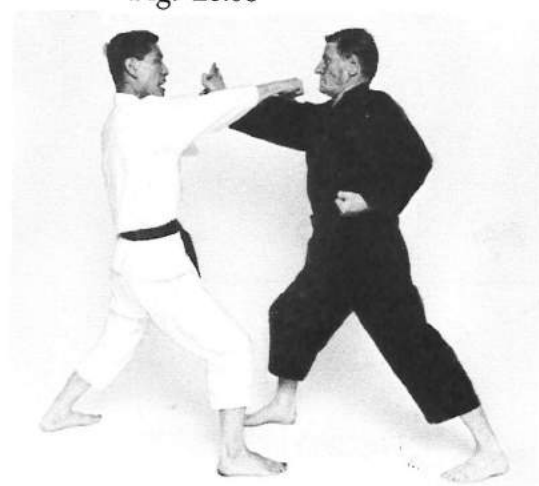


Fig. 26.08

into these positions with focus, as shown in Figures 26.03 and 26.04. This block can be used against an attack, as in Figure 26.06.

The second position of Kuk Mu II is a right front-stance, right upper-target punch, with the left hand resting on the left hip (Figure 26.07). From the first position of Kuk Mu II, the right foot is brought forward into a right front stance (Figure 26.07a) as the right upper-target punch is made. Both fists and the advancing foot come into focus at the same time. It ought to be noted that before the right hand punches, it is

drawn back to the waist, and it punches from there. (A punch from near the elbow is not effective.) This punch may be used as shown in Figure 26.08.

Figure 26.11 illustrates a turn of 180 degrees to the right into the third position of Kuk Mu II. The turn is made on the ball of the left foot with the right foot swinging past to the right of the left foot to achieve a proper back stance (Figure 26.11a). Then the arms (Figures 26.09 and 26.10) are brought into the same position as for position 1 except the right hand is the one doing the blocking and the left fist is held in read-



Fig. 26.09



Fig. 26.10



Fig. 26.11

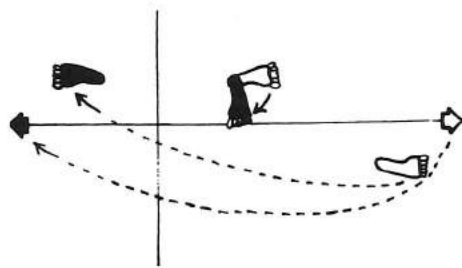


Fig. 26.11a

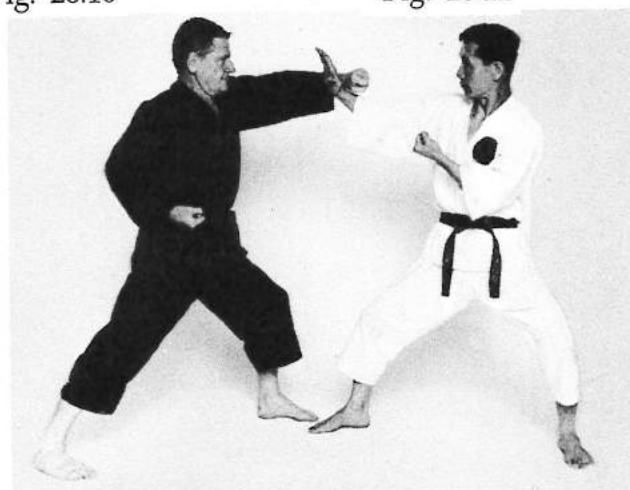


Fig. 26.12



iness. Position 3 differs from position 1 only in that position 3 is 180 degrees to the right (clockwise) from position 1, or 90 degrees to the right of the ready position, and the positions of the hands are reversed. Of course, position 3 is done in a right back stance (Figure 26.11a). This block can be used against an attack, as in Figure 26.12.

Position 4 is a left upper-target punch in a left front stance facing 90 degrees to the right of the ready position. Position 4 is the same as position 2 except everything is reversed: it faces to the right, the left hand punches, the left

foot is to the fore, and the right hand is on the right hip (Figures 26.13 and 26.14).

The fifth position of Kuk Mu II is the same as the fifth position of Kuk Mu I, a left-hand lower block in a left front stance turned 90 degrees to the left of position 4, which brings the student back to facing the same way as the original ready position (Figure 26.15). This block is used against a low round-house kick (Figure 26.16).

Positions 6 and 7 are double-arm blocks in front stances facing the original direction of motion, first right, then



Fig. 26.13

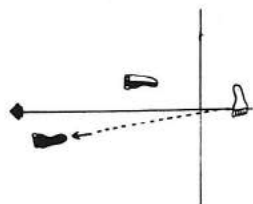


Fig. 26.13a



Fig. 26.14



Fig. 26.15

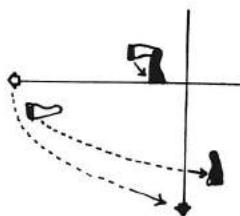


Fig. 26.15a

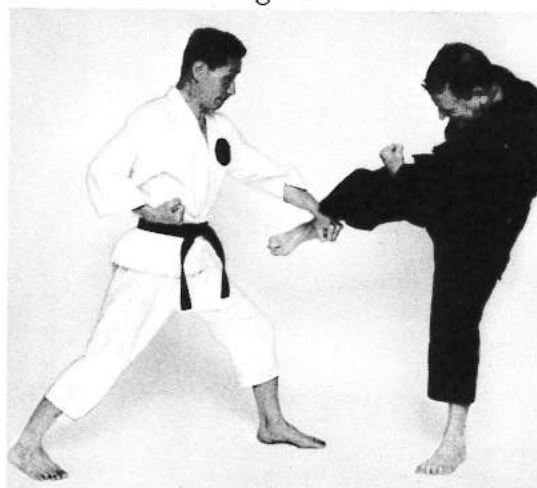


Fig. 26.16

left, (Figures 26.17 through 26.24). It is to be noted that, for each of these blocks, the forearm of the blocking arm sweeps across the body to do the blocking. Why this must be done was explained under the discussion of the double-arm block.

The eighth movement is a right upper-target punch in a right front stance along the original direction of motion (Figures 26.25 and 26.25a). The punch is accompanied by a loud "Utz."

The ninth movement involves a 270-degree turn to the left the same as was done for the ninth movement in Kuk Mu

I. This turn is done on the ball of the right foot with the left foot swinging past the right one to get a proper back stance for position 9, which is exactly like position 1 but at the left end of the H's crossbar and coming back. Position 9 is a knife-hand block by the left hand with the right fist three inches away from the left elbow in a left back stance (Figures 26.26 and 26.27).

Position 10 (Figures 26.28 and 26.29) is the same as position 2; position 11 (Figures 26.30 and 26.30a) is the same as position 3 and, as in the case of position 3, position 11 follows a swing of



Fig. 26.17



Fig. 26.18



Fig. 26.19

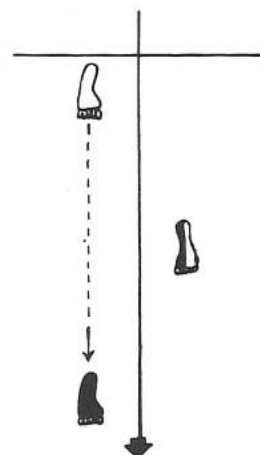


Fig. 26.19a

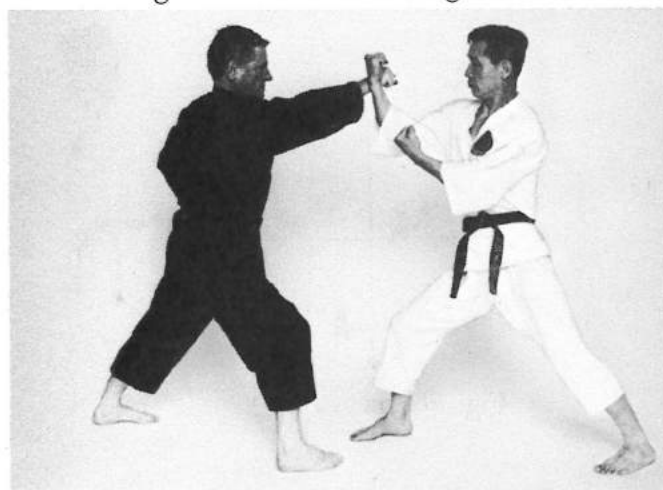


Fig. 26.20



Fig. 26.21



Fig. 26.22



Fig. 26.23

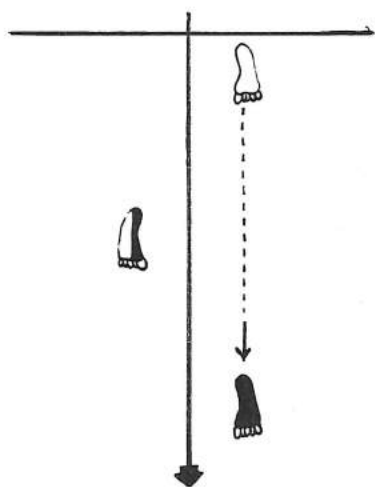


Fig. 26.23a



Fig. 26.24



Fig. 26.25

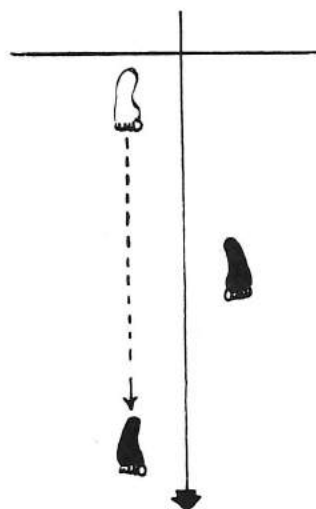


Fig. 26.25a



Fig. 26.26

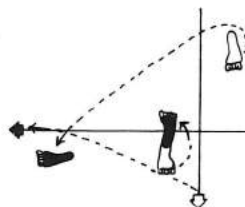


Fig. 26.26a

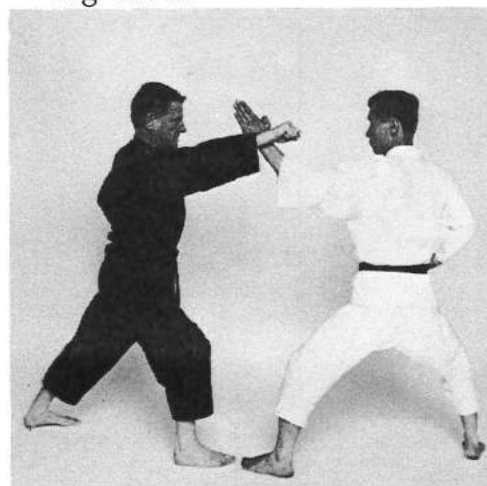


Fig. 26.27



Fig. 26.28

180 degrees to the right on the ball of the left foot into a right back stance; and position 12 is the same as position 4 (Figures 26.31 and 26.31a). Then comes the 90-degree left turn into position 13 which is the same as the turn into position 5. Position 13 is a left-hand lower block the same as position 5 only position 13 is coming back across the crossbar of the H (Figures 26.32, 26.33, and 26.33a). Positions 14, 15, and 16 are a right and then a left double-arm block and a right upper-target punch accom-

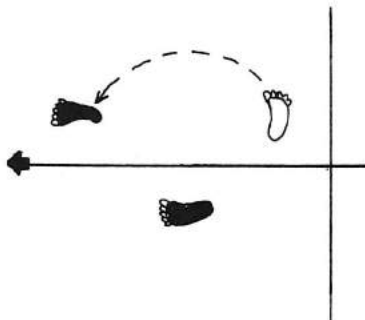


Fig. 26.28a



Fig. 26.29

panied by an "Utz," the same (except for direction) as positions 6, 7, and 8 (Figures 26.34 through 26.41). Finally, a turn of 270 degrees to the left is made on the ball of the right foot at the right end of the crossbar of the H, and then the last four movements are just the same and in the same positions on the floor as the first four (Figures 26.42 through 26.46a). The student maintains the final position (Figure 26.46) until he is called back to the ready stance (Figure 26.47) by the instructor.

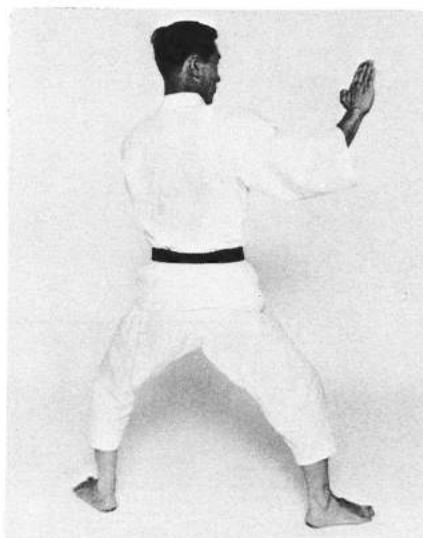


Fig. 26.30

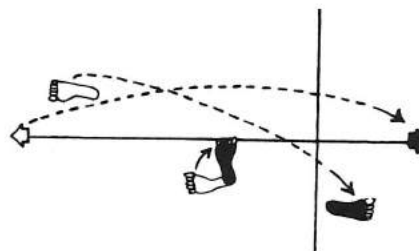


Fig. 26.30a





Fig. 26.31

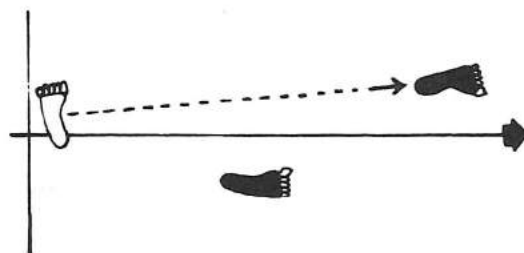


Fig. 26.31a

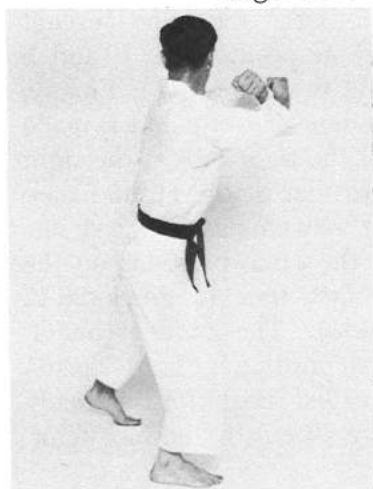


Fig. 26.32

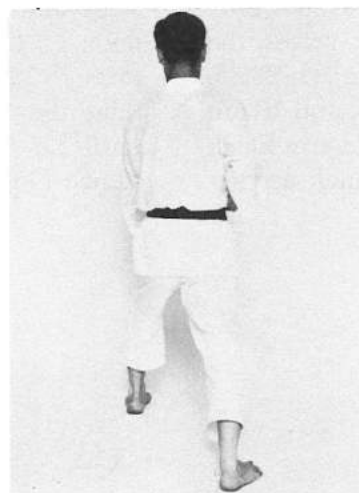


Fig. 26.33

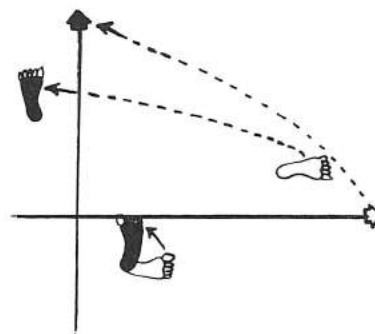


Fig. 26.33a



Fig. 26.34



Fig. 26.35



Fig. 26.36

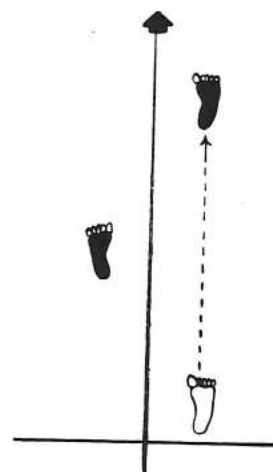


Fig. 26.36a



Fig. 26.37



Fig. 26.38



Fig. 26.39

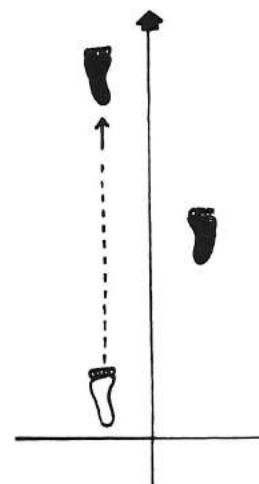


Fig. 26.39a

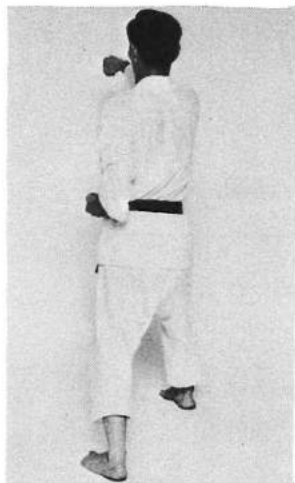


Fig. 26.40

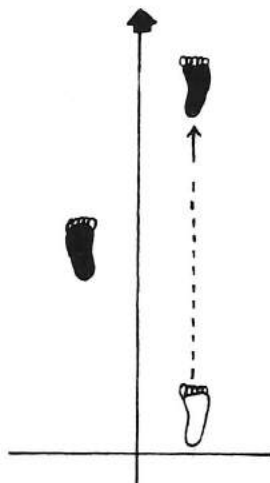


Fig. 26.40a



Fig. 26.41



Fig. 26.42



Fig. 26.43

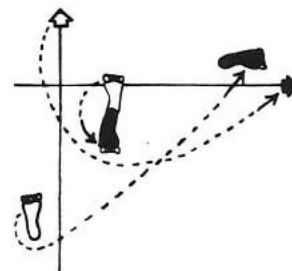


Fig. 26.43a



Fig. 26.44

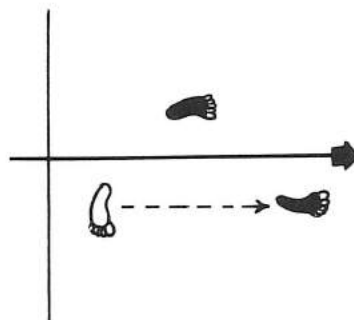


Fig. 26.44a



Fig. 26.45

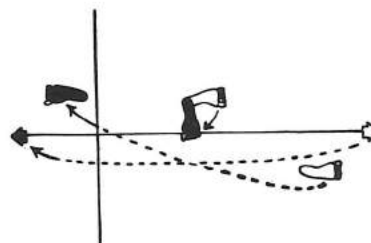


Fig. 26.45a

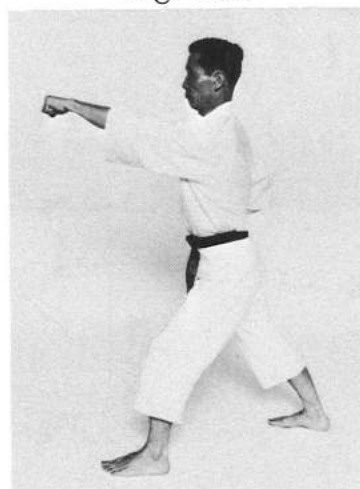


Fig. 26.46

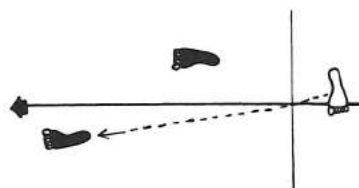


Fig. 26.46a





Fig. 26.47

### Pyong An I

Pyong An I is the first of the yellow belt forms. It consists of 22 positions, and the correct time to accomplish the form is 25 seconds. As with the Kuk Mu forms, Pyong An begins and ends in the same spot. This is true of the other four Pyong An forms. Having been mentioned here, it will not be repeated for the next four forms, but the student must remember that all Pyong An forms begin and end in the same spot. If the student ends up at other than the same spot from which he started, he would do well to see why and correct the error. As he becomes more familiar with the forms, he will find that the form just does not feel right if he does not finish it where he starts it.

Figure 27.01 is a diagram of the successive foot movements for this form. Positions 1, 5, 6, 9, 11, 14, 15, 17, 19, and 22 represent movements with the left foot. Positions 2, 3, 4, 8, 10, 12, 13, 14, 16, 18, 20, and 21 represent movements by the right foot. Position 7 involves the movement of neither foot.

As all forms do, Pyong An starts

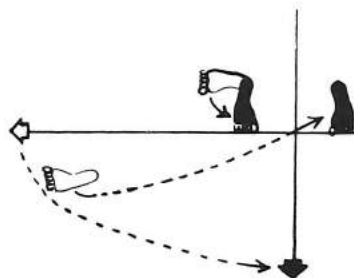


Fig. 26.47a

from the ready position (Figure 27.02). It might be well to point out here that while all forms start from a ready position, the ready position is not the same for all forms. That is why the ready position, which happens to be the same for the Kuk Mu forms and for all Pyong An forms, is repeated for each form.

Position 1 is a left-hand lower block in a left front stance 90 degrees to the left of the ready position (Figures 27.03 through 27.04a). The lower left block is used against a low roundhouse kick (Figure 27.05). Position 2 is a right middle-target punch in a right front stance (Figures 27.06, 27.06a and 27.07).

For position 3, a turn of 180 degrees must be made to the right by pivoting on the left foot coming into a right lower block in a right front stance (Figures 27.08 through 27.09a), which is 90 degrees to the right of the ready position.

Figures 27.11 through 27.16a illustrate the fourth position of Pyong An I. Actually what this represents is an action designed to free the right hand from the grip of an opponent around the wrist (Figures 27.10 through 27.13 in which an opponent is, in fact, grabbing

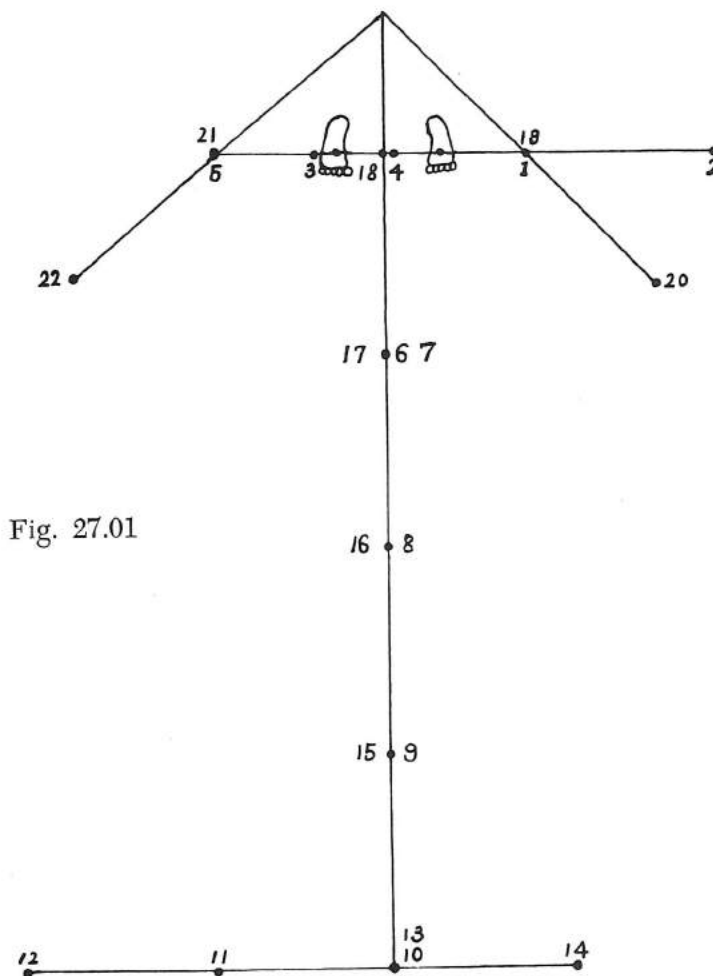


Fig. 27.01



Fig. 27.02

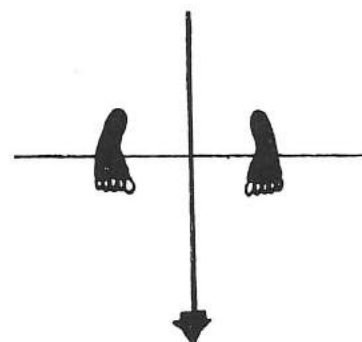


Fig. 27.02a

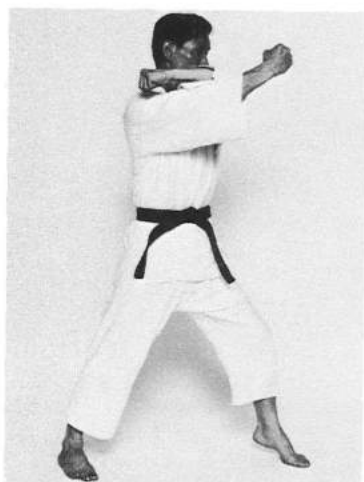


Fig. 27.03

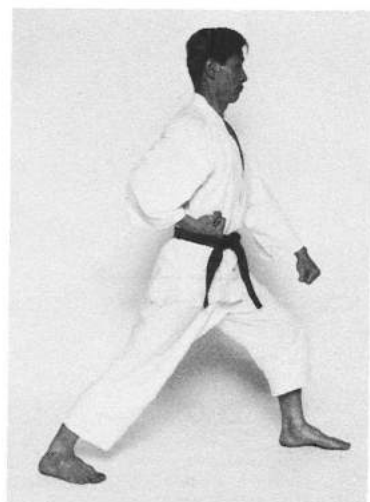


Fig. 27.04

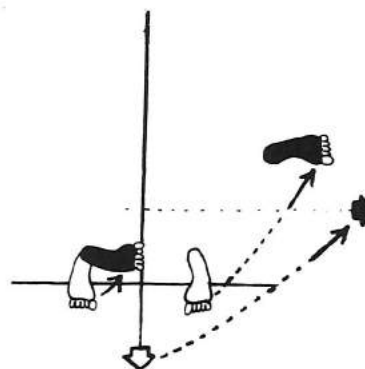


Fig. 27.04a



Fig. 27.05



Fig. 27.06

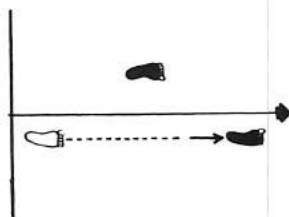


Fig. 27.06a



Fig. 27.07

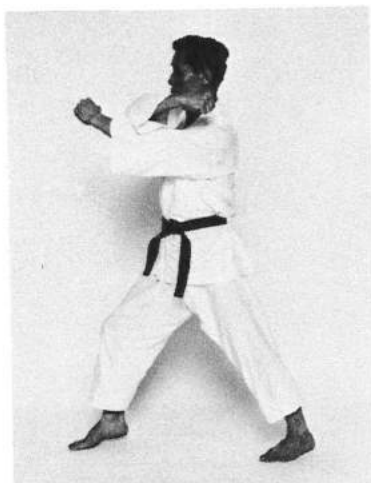


Fig. 27.08



Fig. 27.09

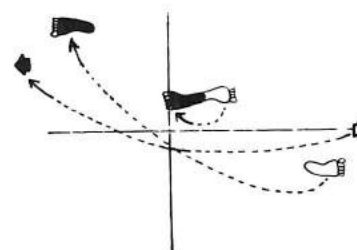


Fig. 27.09a



Fig. 27.10



Fig. 27.11



Fig. 27.12



Fig. 27.13





Fig. 27.14

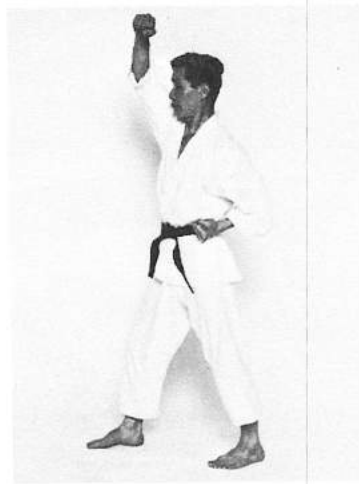


Fig. 27.15



Fig. 27.16

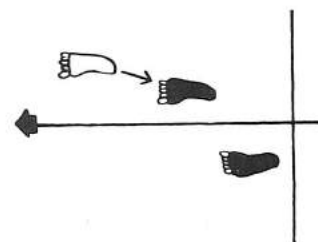


Fig. 27.16a

the wrist). The grabbed hand, the right one in this case, is pulled sharply down and back toward the body at arm's length to wrench it free from the opponent's grasp (Figures 27.10 and 27.14). Then the right fist is rotated at arm's length in a clockwise arc bringing it down into a horizontal position with the fist vertical, that is, with the fingers toward the original direction of motion, not facing down as in a punch (Figures 27.11, 27.12, 27.13, 27.15, and 27.16). At the same time, the right foot is drawn half a pace back from its front-

stance position (Figure 27.16a). This final motion is an attack with the bottom of the fist to the opponent's arm. Position 4 is thus a modified front stance to the right with the right arm extended horizontally, the right fist vertical, the chest facing right, and the left fist on the left hip. The eyes and head are facing to the right. Note the opponent's left thumb in Figure 27.10. The wrench to get free is made against that thumb instead of against the four fingers, the thumb obviously being weaker than four fingers together.

Position 5 is a left middle-target punch in a left front stance (Figures 27.17 and 27.17a).

Position 6 requires a 90-degree turn to the left from position 5. It is a lower left-hand block in a left front stance facing in the original direction of motion (Figures 27.18 and 27.18a). Position 7 is a left-hand rising block with the hand open without moving the feet from position 6 (Figures 27.19 and 27.20). Figure 27.21 illustrates the application of this movement.

Figures 27.22 through 27.27a illus-

trate the next three steps of Pyong An I, three rising blocks in a front stance each time advancing one step. Position 8 is a right rising block, position 9 a left one, and position 10 is a right one again, accompanied by an "Utz."

Position 11 requires a 270-degree turn to the left from position 10 (Figure 27.28a) into a lower block with the left hand in a left front stance (Figure 27.28). Position 12 is a middle-target punch with the right hand in a right front stance in the same direction as position 11 (Figures 27.29 and 27.29a).

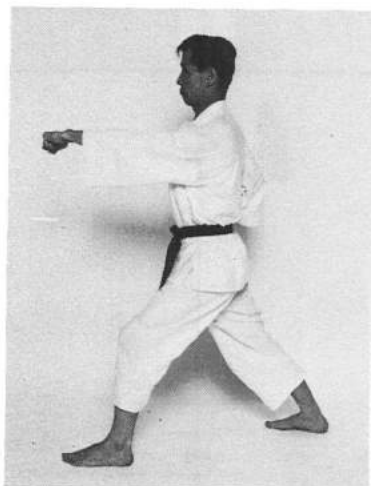


Fig. 27.17

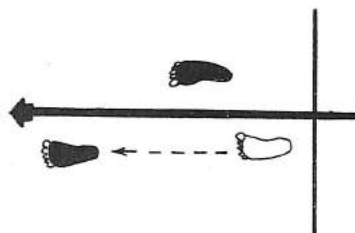


Fig. 27.17a

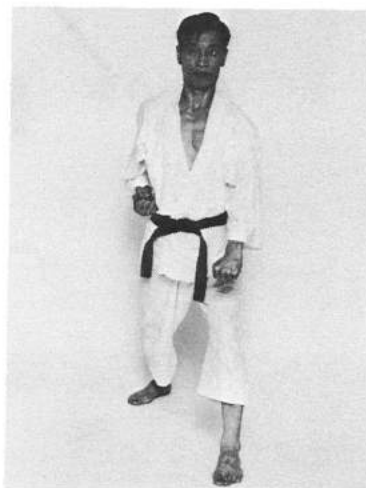


Fig. 27.18

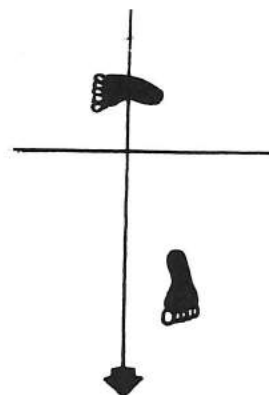


Fig. 27.18a



Fig. 27.19



Fig. 27.20

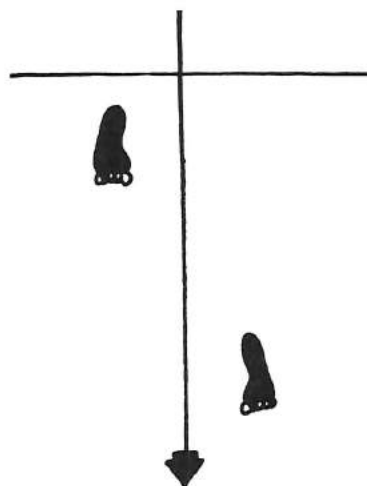


Fig. 27.20a



Fig. 27.21

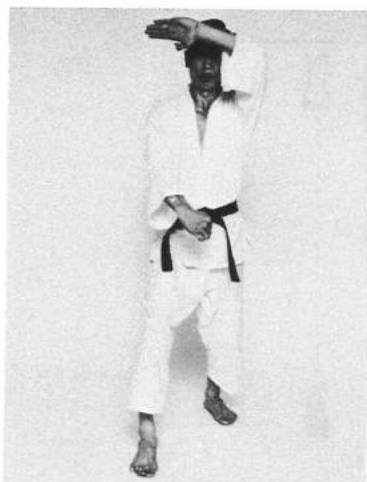


Fig. 27.22

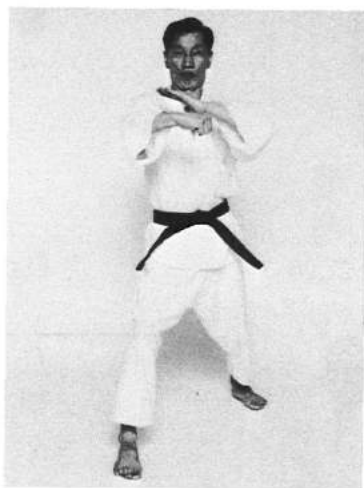


Fig. 27.23

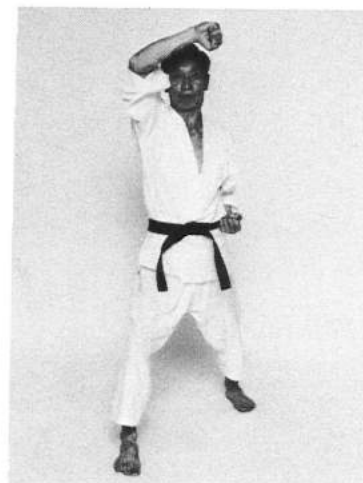


Fig. 27.24

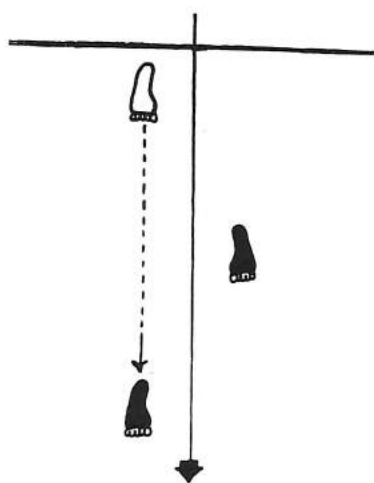


Fig. 27.24a



Fig. 27.25



Fig. 27.26

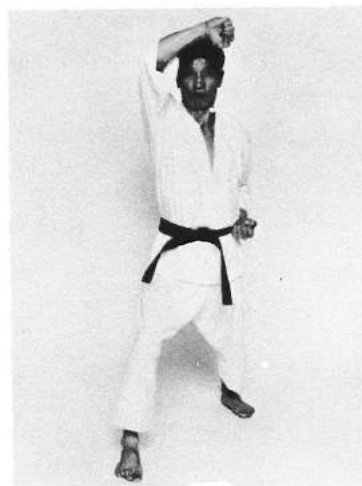


Fig. 27.27



Fig. 27.28

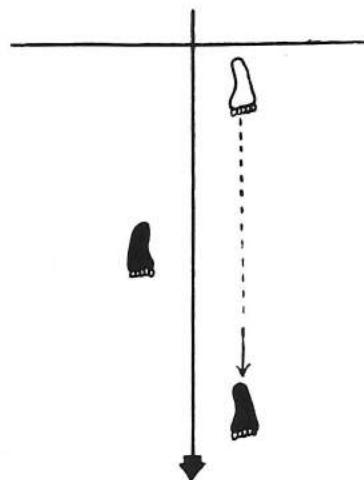


Fig. 27.26a

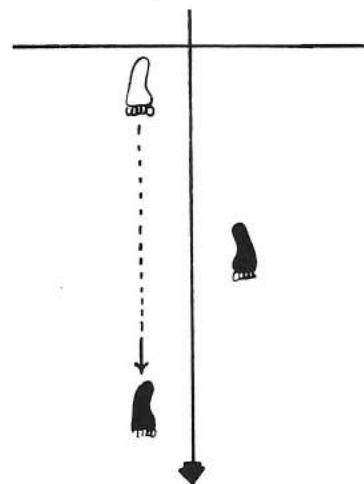


Fig. 27.27a

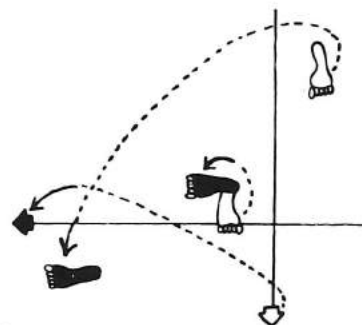


Fig. 27.28a





Fig. 27.29

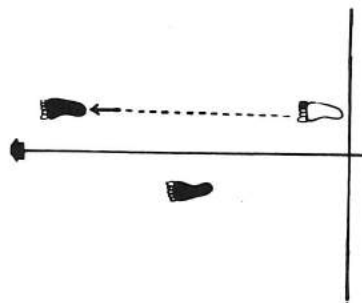


Fig. 27.29a

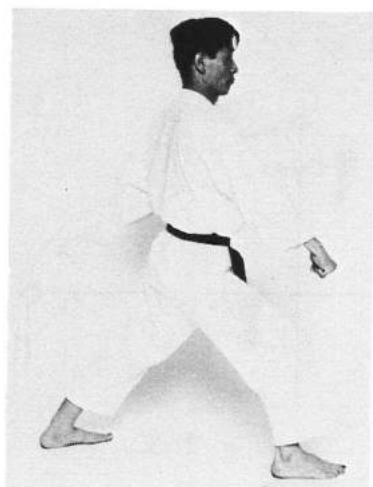


Fig. 27.30

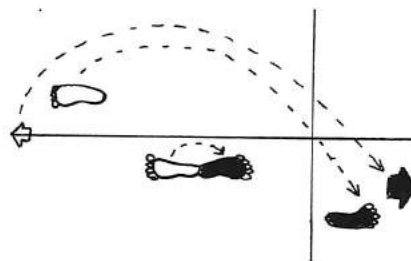


Fig. 27.30a



Fig. 27.31

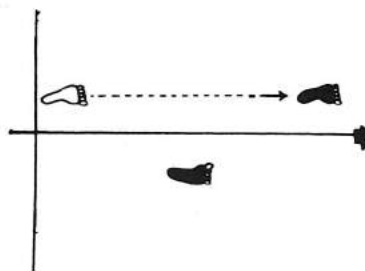


Fig. 27.31a

Positions 13 and 14 require a right 180-degree turn, pivoting on the left foot into a right front stance (Figures 27.30 and 27.30a), with a right lower block, followed by a left middle-target punch in a left front stance (Figures 27.31 and 27.31a).

Position 15 is a left-hand lower block after turning 90 degrees to the left from position 14 into a left front stance facing back toward the starting position (Figures 27.32 and 27.32a). For Figure 27.32, the camera has been moved around 180 degrees from its original position so the subject is still facing the camera, al-

though he would have his back to it had it not been rotated.

Positions 16, 17, and 18 are a right, a left, and a right upper-target punch from front stances along a line directly back to the starting point (Figures 27.33 through 27.36a). The final right punch, in position 18, is accompanied by an "Utz." The camera is still shooting 180 degrees from its original position to get front instead of rear views of the subject.

Position 19, with the camera back in its original position, is a left knife-hand block from a left back stance after a left



Fig. 27.32

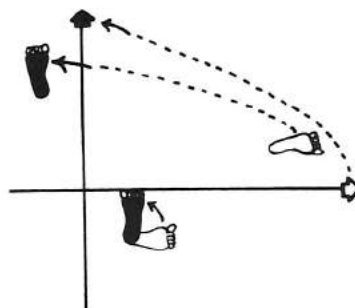


Fig. 27.32a

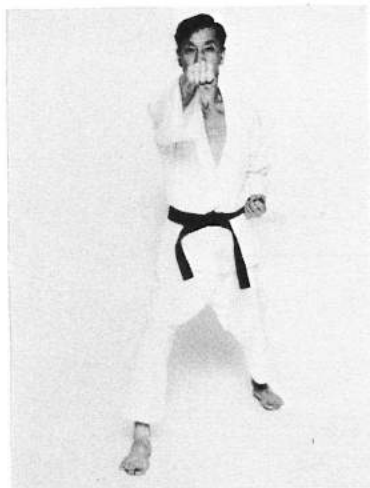


Fig. 27.33



Fig. 27.33a



Fig. 27.34

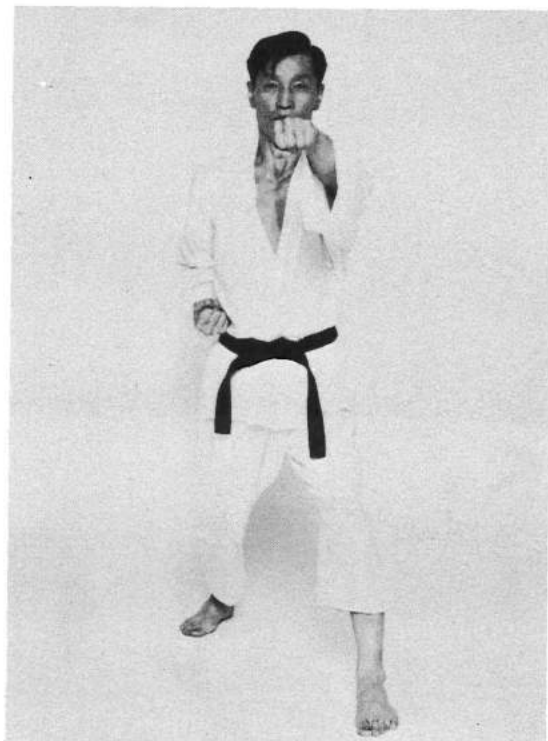


Fig. 27.35

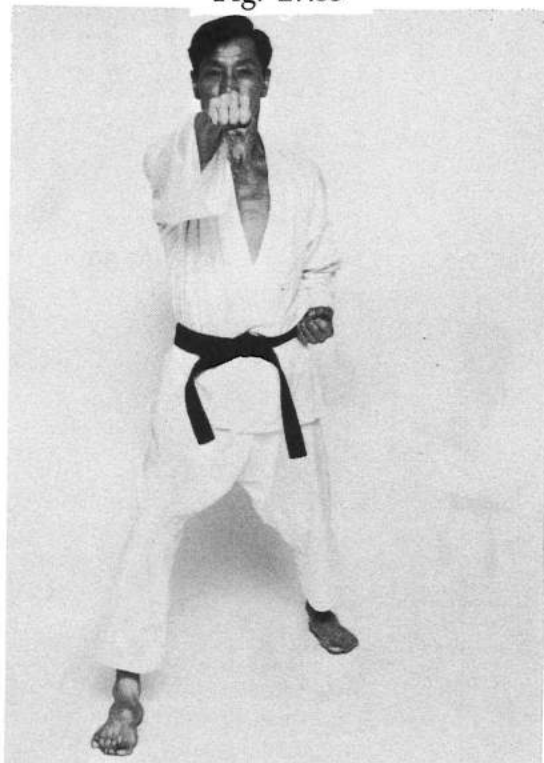


Fig. 27.36

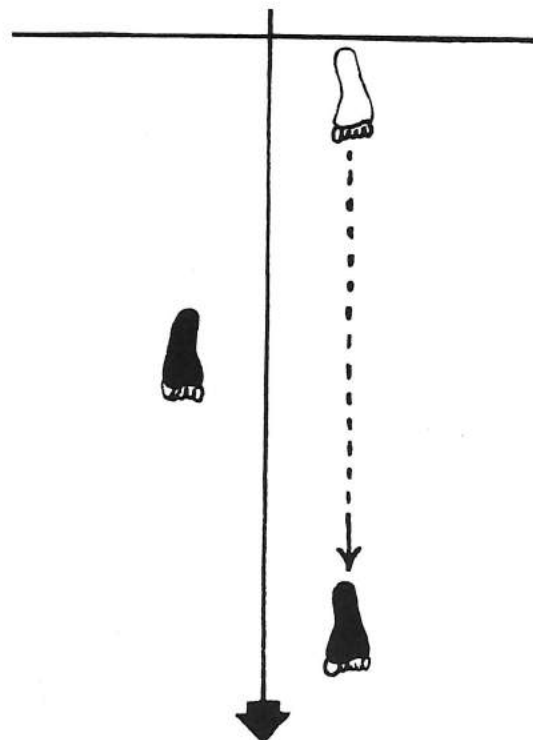


Fig. 27.35a

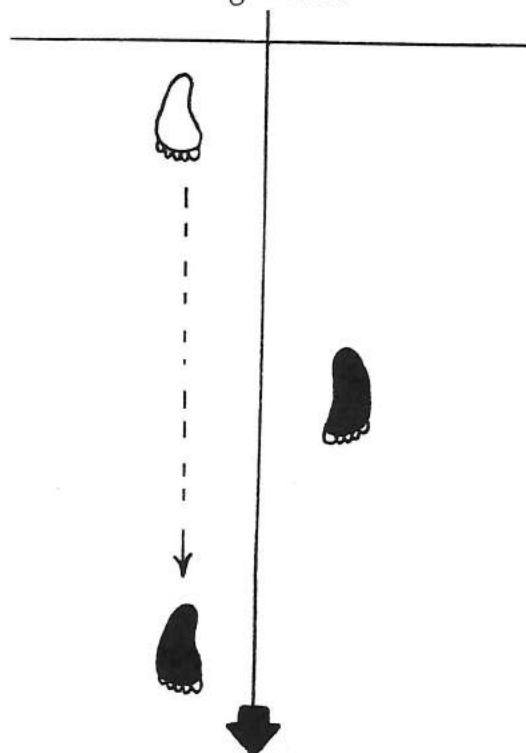


Fig. 27.36a

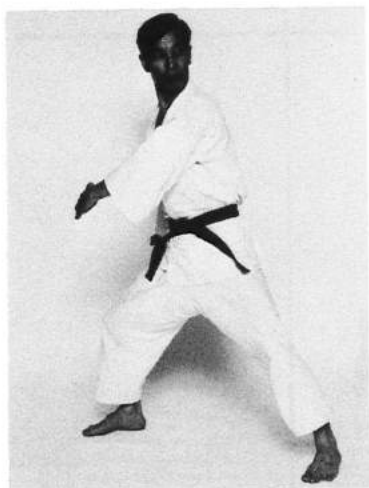


Fig. 27.37



Fig. 27.38



Fig. 27.39

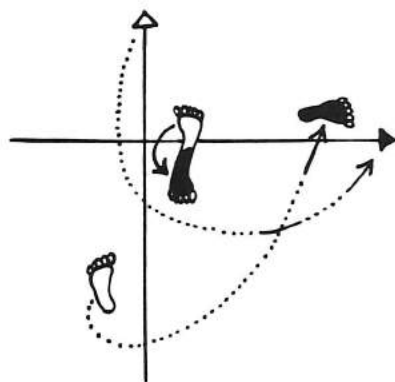


Fig. 27.39a



Fig. 27.40

turn of 225 degrees from position 18, which places position 19 45 degrees to the left of the original line of motion (Figures 27.37 through 27.39a). Position 20 is a right knife-hand block in a right back stance made by advancing along the same line as that on which position 19 was directed (Figures 27.41 and 27.41a).

Position 21 requires a 90-degree turn to the right from position 20 which places it at 45 degrees to the right of the original line of motion (Figure 27.43a). Position 21 is a right knife-hand block

from a right back stance (Figures 27.42 and 27.43). The last position of Pyong An I, position 22, is a left knife-hand block along the same line as position 21, which is accomplished by advancing into a left back stance along the line 45 degrees to the right of the original direction (Figures 27.45 and 27.45a). Here the student stops and awaits the order to return to the starting position (Figure 27.46), which he does by withdrawing his left foot from position 22 (Figure 27.45a) to its original position (Figure 27.46a).

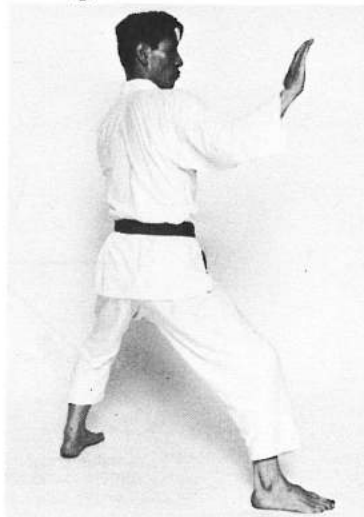


Fig. 27.41

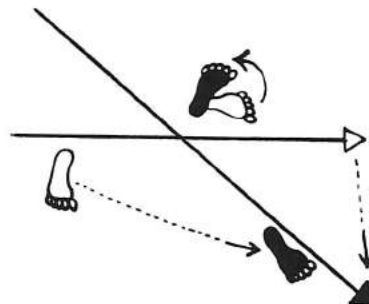


Fig. 27.41a



Fig. 27.42



Fig. 27.43

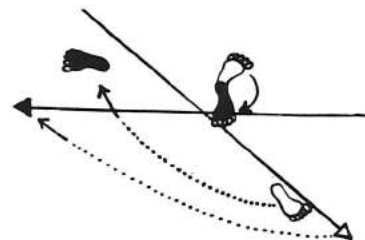


Fig. 27.43a



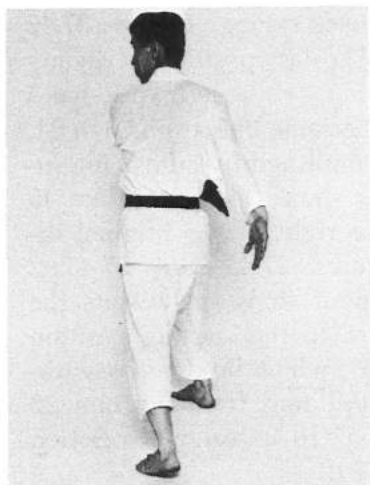


Fig. 27.44

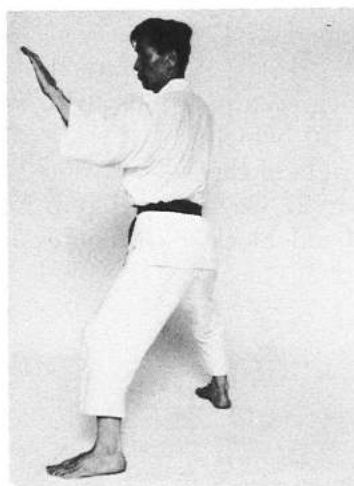


Fig. 27.45

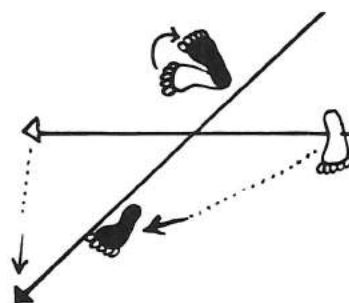


Fig. 27.45a



Fig. 27.46

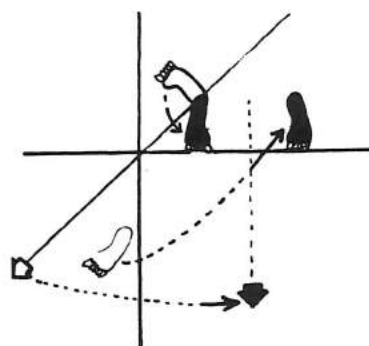


Fig. 27.46a

## Pyong An II

Pyong An II is the second of the yellow belt and first of the green belt forms. It consists of 26 positions and ought to take 30 seconds to complete.

Figure 28.01 is a diagram of the positions of the leading foot for each step of this form. Positions 1, 10, 12, 15, 16, 18, 19, 21, and 26 involve a movement of the left foot. Positions 4, 8, 9, 11, 13, 14, 17, 20, 23, and 24 involve a movement of the right foot. Positions 2, 3, 5, 6, 7, 22, and 25 involve either both feet or neither foot.

From the ready position (Figure 28.02), a 90-degree left turn is made into a back stance facing to the left (Figure 28.05a). The fists are swung out in front of the body and up (Figures 28.03 and 28.04) to a right-fist, rising-block position and a block to the rear with the back of the left fist (Figures 28.05 and 28.06). The tops of the left knuckles ought to be the same height as the back of the right hand and the right forearm. The left forearm is vertical and the right forearm is horizontal.

Position 2 (Figure 28.09) is a right uppercut to the jaw of an opponent approaching from the left. From position 1

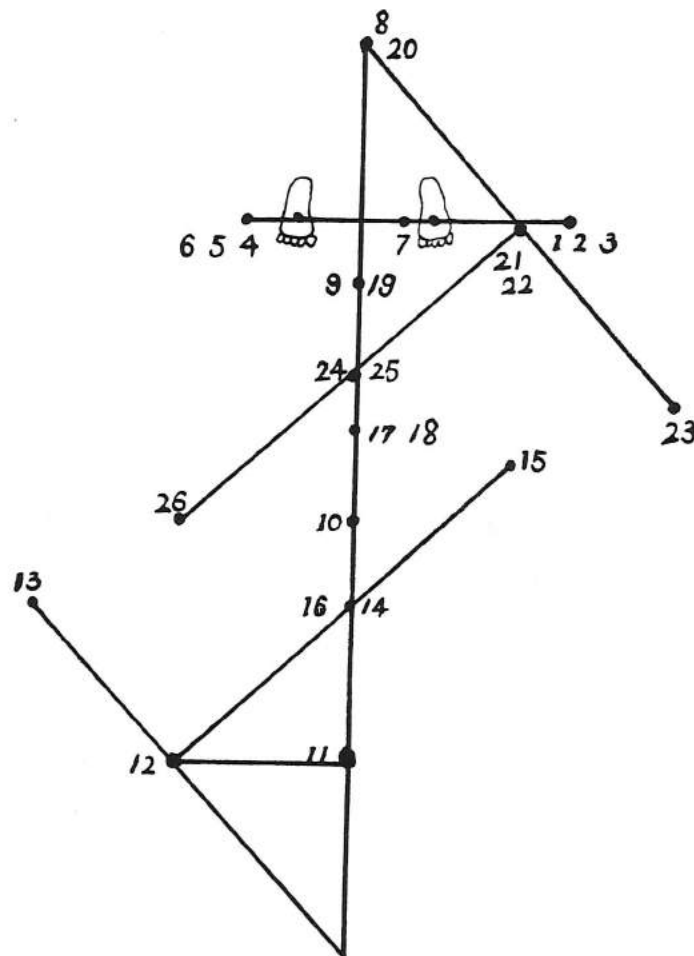


Fig. 28.01



Fig. 28.02

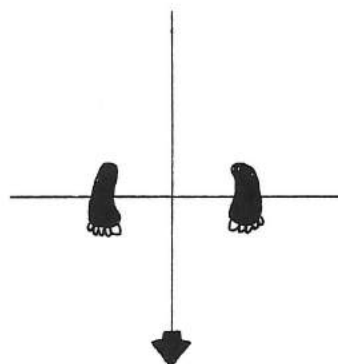


Fig. 28.02a



Fig. 28.03



Fig. 28.04



Fig. 28.05

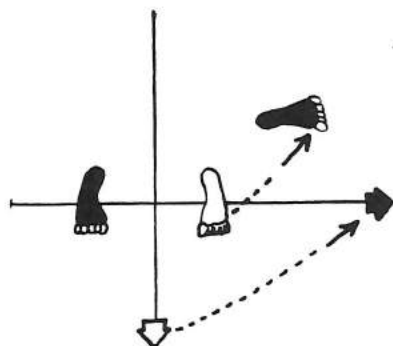


Fig. 28.05a



Fig. 28.06

to position 2, the right arm is drawn back (Figures 28.07 and 28.08) to give power to the uppercut. As the uppercut is delivered, the left arm is drawn back so the left fist is about at the right shoulder, fingers in, in preparation for the next move. The stance is still a left back stance (Figure 28.09a).

Position 3 and how to get there are illustrated in Figures 28.11 through 28.13. A left punch straight out from the shoulder is thrown while the right hand (fist) is drawn back to the right hip.

Positions 4, 5, and 6 are just the same as 1, 2, and 3 except that they are on the

right side from a right back stance and are executed with the opposite arms to those used in the previous three steps (Figures 28.14 through 28.20a). The 180-degree turn to the right is made on the ball of the left foot.

Position 7 requires balance. From position 6 (Figure 28.21), the left foot is drawn halfway to the right foot (Figure 28.22a). Then, the fists are placed on the left hip with the left fist held fingers up on the hip and the right fist resting on top of the left one in a vertical position, fingers in. At the same time, the right foot is drawn up to the left knee



Fig. 28.07



Fig. 28.08

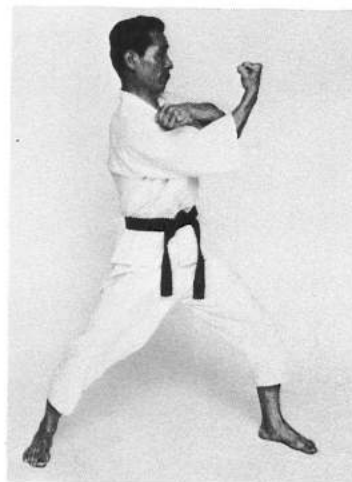


Fig. 28.09

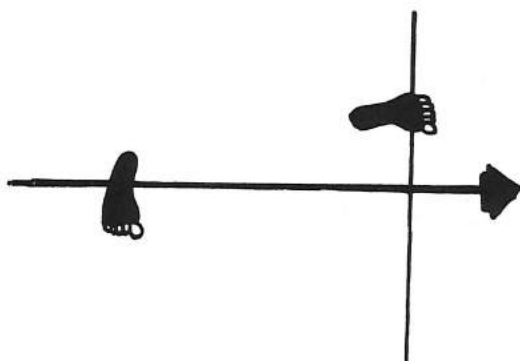


Fig. 28.09a



Fig. 28.10

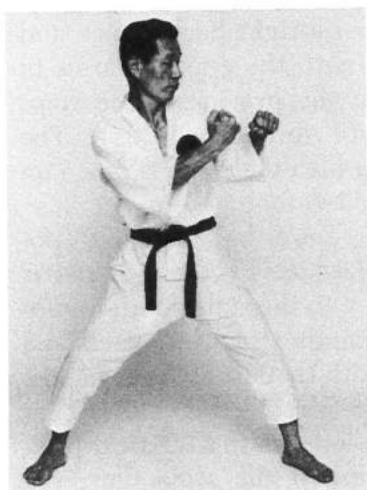


Fig. 28.11



Fig. 28.12

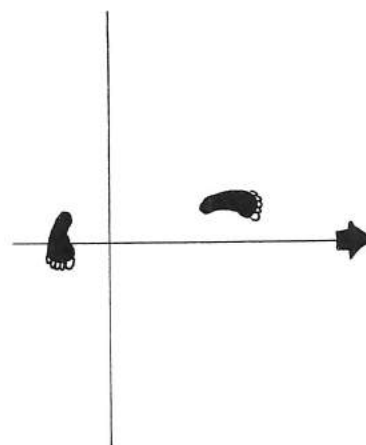


Fig. 28.12a



Fig. 28.13





Fig. 28.14



Fig. 28.15

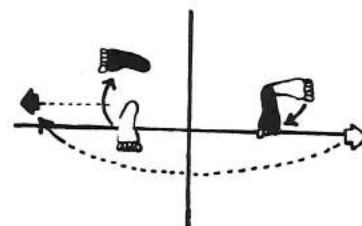


Fig. 28.15a



Fig. 28.16

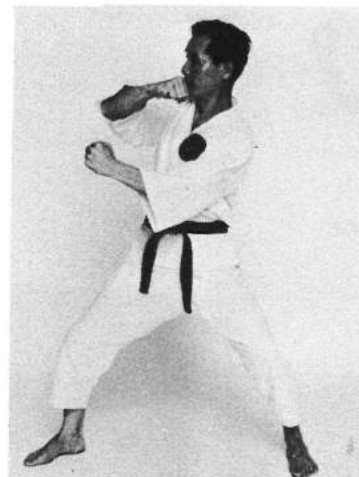


Fig. 28.17

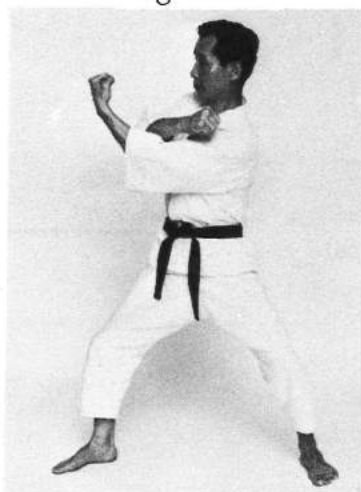


Fig. 28.18

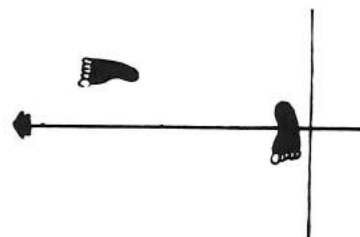


Fig. 28.18a

with the toes curled back and the foot cocked for a kick as the head looks over the right shoulder (Figure 28.22). This is position 7.

From position 7, the next move is a side kick with the right foot accompanied by a punch by the right hand, both directly to the rear, with the student looking back at the target of the kick and the punch (Figures 28.23 and 28.24). It is a common error for students simply to throw their hands and feet out in back somewhere and look somewhere else, and thus not make an effective kick or an effective punch. To do a sloppy job

like that is, of course, a waste of time, since the form is designed to develop precision, among other things. Another error in this movement is not looking at the targets of the kick and the punch. In Tae Kwon Do, it is always necessary to look at the target so the blow is controlled and can hit the target lightly, stop an inch short of it, or hit it full power. If the striker is not looking at the target, he cannot know exactly where it is and thus cannot be entirely focused on it.

Having made the punch and the side kick to the rear, the student then falls



Fig. 28.19



Fig. 28.20

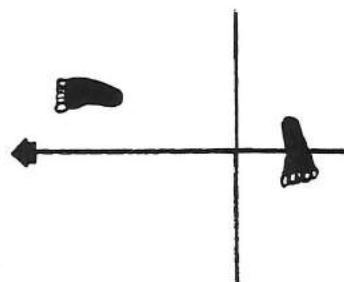


Fig. 28.20a



Fig. 28.21



Fig. 28.22

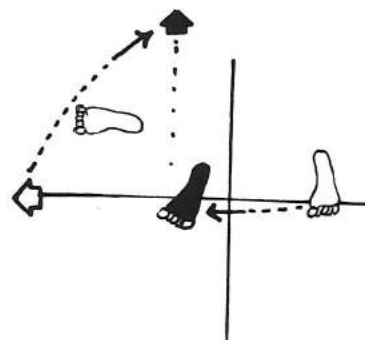


Fig. 28.22a



Fig. 28.23



Fig. 28.24

back onto the right foot (Figures 28.25 and 28.26) in a left back stance (Figure 28.27a), with the hands in a left knife-hand block (Figures 28.27 and 28.28). This is position 8.

Positions 9 and 10 are also knife-hand blocks from a back stance, first right and then another left one (Figures 28.29 through 28.31a).

Position 11 is done from a right front stance. It is a finger thrust to the diaphragm (Figure 28.35), accompanied by an "Utz." From position 10, as the right foot moves forward to the right front stance, the right hand is drawn back as far as possible at about waist height (Figure 28.32). Still while moving into the right front stance, the right open hand is thrust into focus at arm's length with full power just as the right foot slides into full focus. At the same time, the left hand is brought palm down under the right elbow (Figures 28.33, 28.34, and 28.35).

Position 12 is a left knife-hand block from a back stance (Figures 28.36 through 28.38) following a turn to the left of 225 degrees, bringing the student to a line 45 degrees to the left of his original line of motion going the other way (Figure 28.37a). Position 13 is a right knife-hand block in a right back stance along the same line as that of position 12 (Figures 28.39 through 28.41a).

Positions 14 and 15 (Figures 28.42 through 28.46a) are back-stance, knife-hand blocks, first right then left, along a line 90 degrees to the right of the line along which 12 and 13 were done, that is, a line 45 degrees to the right of the return to original position line (Figures 28.43a and 28.46a).

Position 16 involves turning about 180 degrees to the left on the right foot and bringing the left foot in an arc back so it is slightly behind the right foot

(Figure 28.49a). The right arm is swung in an arc downward and across the body (Figures 28.47 through 28.48) and finally brought around to a blocking position (Figures 28.49, 28.50, and 28.51) right in front of the nose about eighteen inches out and just below eye level. Note that the left arm is raised to provide a counterbalance (Figure 28.48). The left arm is snapped into its position of rest on the hip just as the right arm is focused into its block. In position 16, the chest must face directly to the left and the head is aimed straight ahead.

From position 16, the next movement is a front kick with the right foot (Figure 28.52) followed by a left reverse punch in a right front stance (Figures 28.53, 28.53a, and 28.54). This is position 17.

Positions 18 and 19 are the same, respectively, as positions 16 and 17, but on the other side. From position 17, the left foot is moved up so it is slightly behind the right one (Figure 28.57a), and the left arm is swung in a full, straight-arm arc into a left block with the fist in front of the face (Figures 28.55 through 28.57). This time, the chest is facing right. The right fist ought to be brought off the right hip and then snapped back to the hip as the left hand is brought into focus. This is position 18.

Then, the left foot makes a front kick and the right hand punches as the student turns into a front stance, facing along the reverse line from his original direction (Figures 28.58 through 28.60).

Position 20 is a right double-arm block in a right front stance in the return direction (Figures 28.61 through 28.65). It is to be noted that the shoulders are turned 45 degrees, as is required of a good double-arm block.

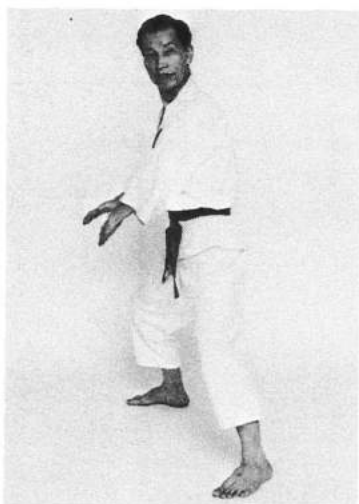


Fig. 28.25



Fig. 28.26



Fig. 28.27

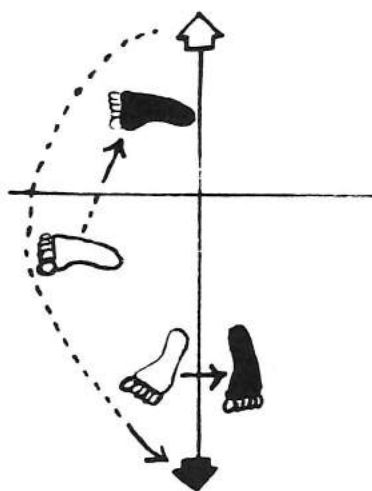


Fig. 28.27a



Fig. 28.28



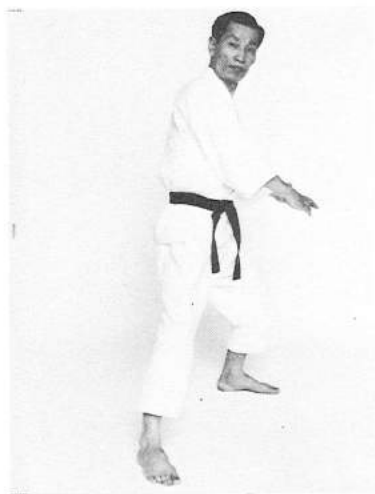


Fig. 28.29

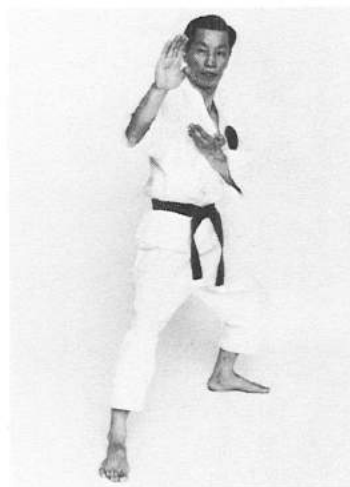


Fig. 28.30

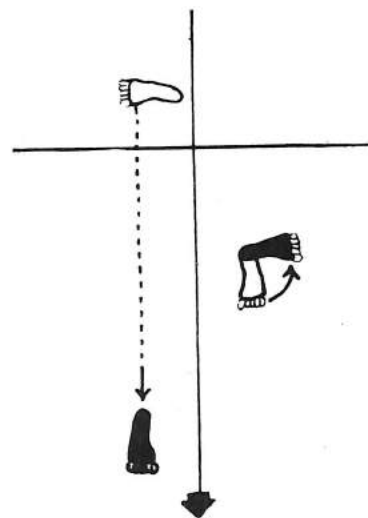


Fig. 28.30a

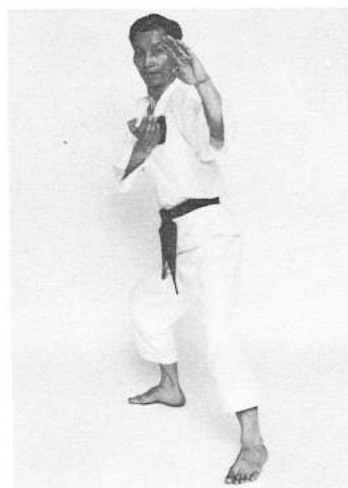


Fig. 28.31

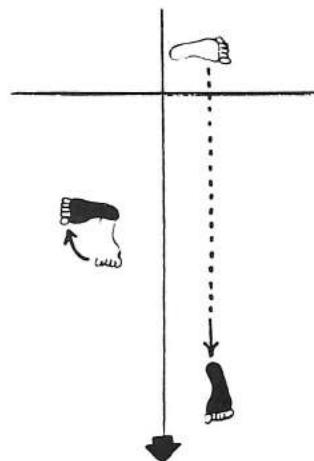


Fig. 28.31a



Fig. 28.32



Fig. 28.33

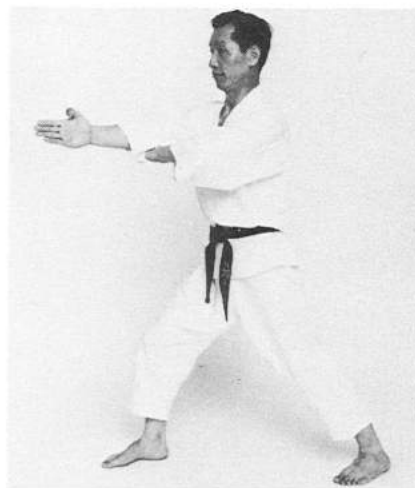


Fig. 28.34

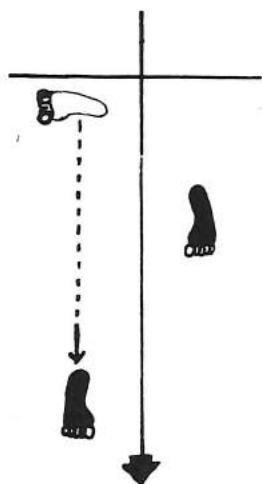


Fig. 28.34a



Fig. 28.35



Fig. 28.36

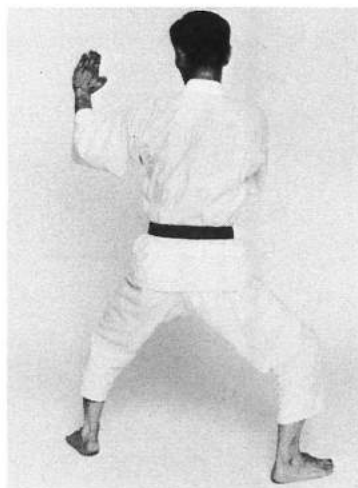


Fig. 28.37

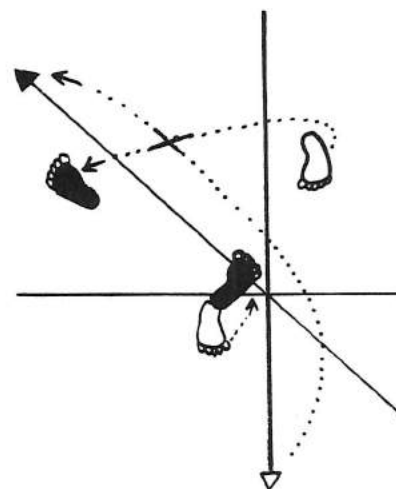


Fig. 28.37a



Fig. 28.38



Fig. 28.39



Fig. 28.40



Fig. 28.41

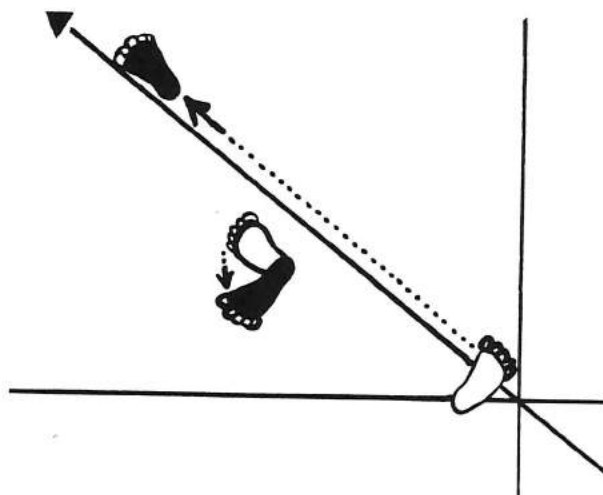


Fig. 28.41a



Fig. 28.42



Fig. 28.43

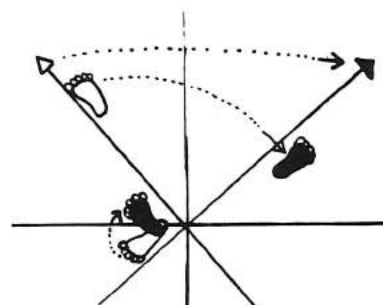


Fig. 28.43a



Fig. 28.44



Fig. 28.45



Fig. 28.46

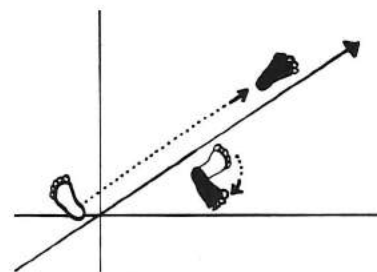


Fig. 28.46a





Fig. 28.47



Fig. 28.48



Fig. 28.49



Fig. 28.50

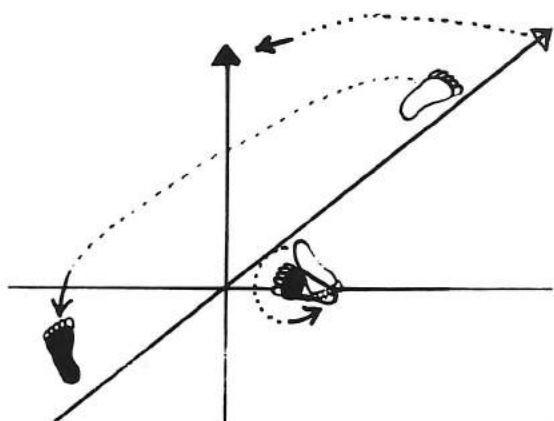


Fig. 28.49a



Fig. 28.51

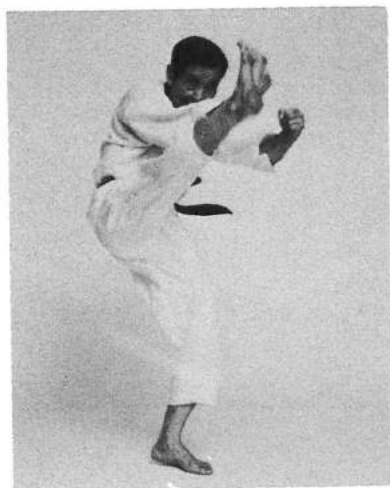


Fig. 28.52

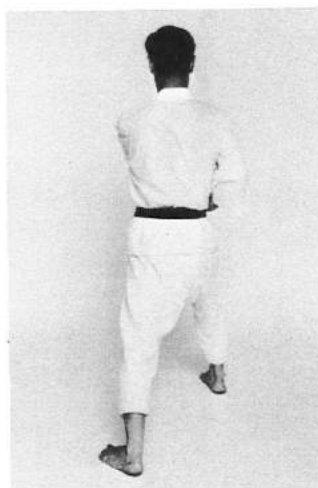


Fig. 28.53



Fig. 28.54

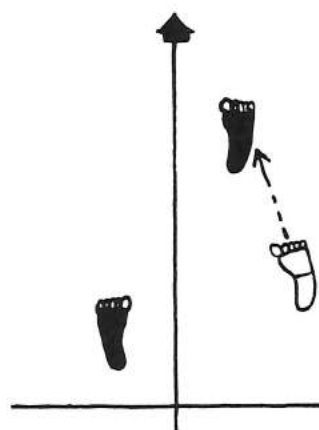


Fig. 28.53a

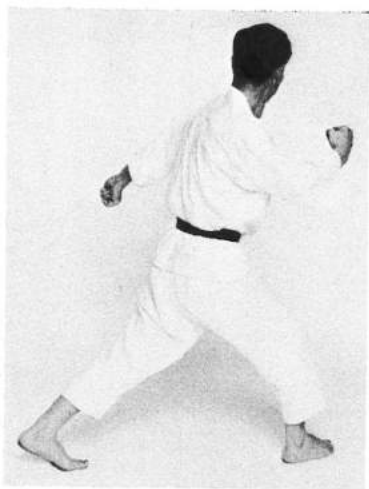


Fig. 28.55



Fig. 28.56

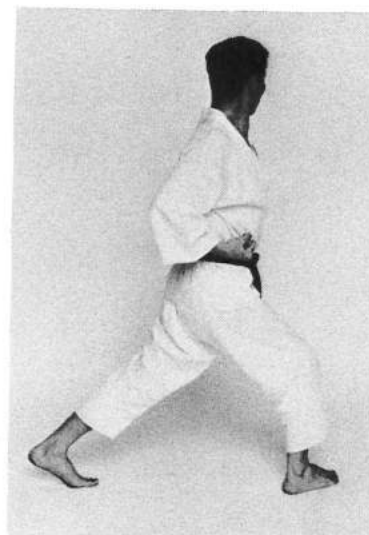


Fig. 28.57

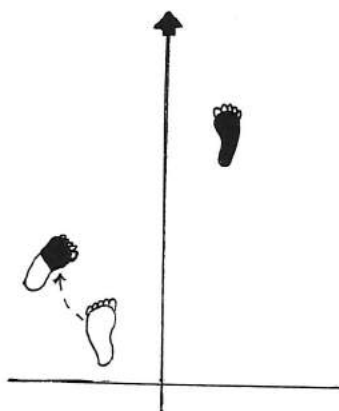


Fig. 28.57a

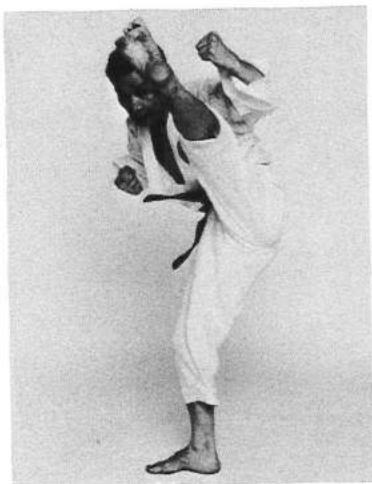


Fig. 28.58



Fig. 28.59



Fig. 28.60

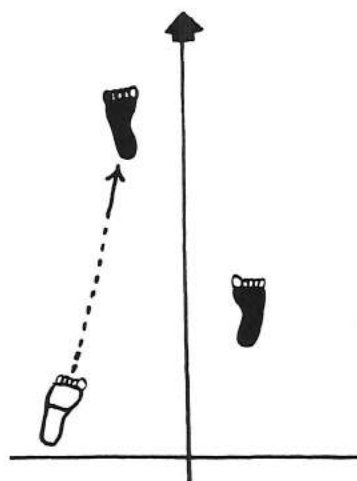


Fig. 28.59a

Position 21 requires another 225-degree turn to the left to bring the student into a left front stance with a left lower block (Figures 28.66 through 28.68) at a 45-degree angle left of his original direction (Figure 28.67a). Position 22 is an open-handed rising block without moving the feet (Figures 28.69 through 28.72). Position 23 is a right rising block in a right front stance in the same direction as positions 21 and 22 (Figure 28.73).

Positions 24, 25, and 26 (Figures 28.74 through 28.80a) are the same as 21, 22, and 23 except that they are done with the other arms and on a line 90 degrees to the right of positions 21, 22, and 23—that is, 45 degrees to the right of the original direction (Figures 28.75a and 28.77a), and the movement into position 26 is accompanied by an “Utz.”

The student holds position 26 until the instructor calls him back to the ready position (Figure 28.81).

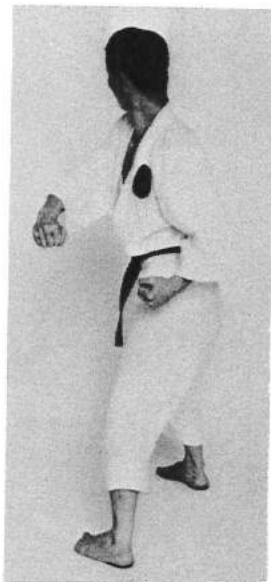


Fig. 28.61



Fig. 28.62



Fig. 28.63

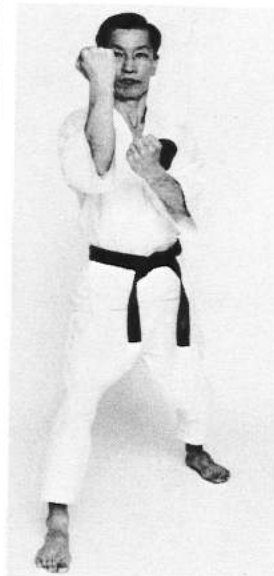


Fig. 28.64

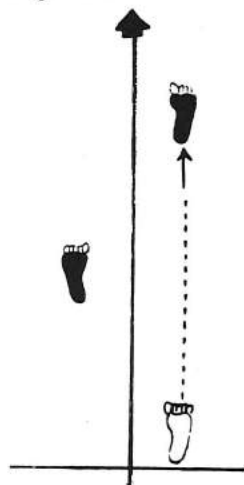


Fig. 28.63a

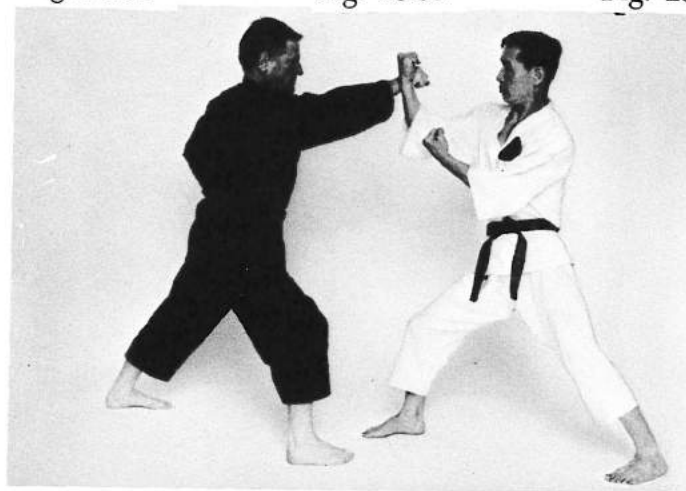


Fig. 28.65





Fig. 28.66



Fig. 28.67

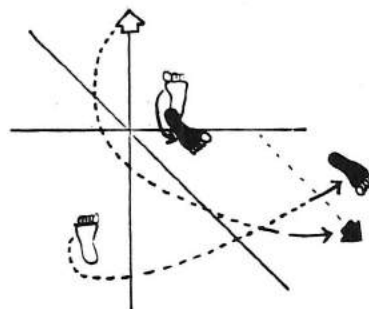


Fig. 28.67a



Fig. 28.68



Fig. 28.69



Fig. 28.70

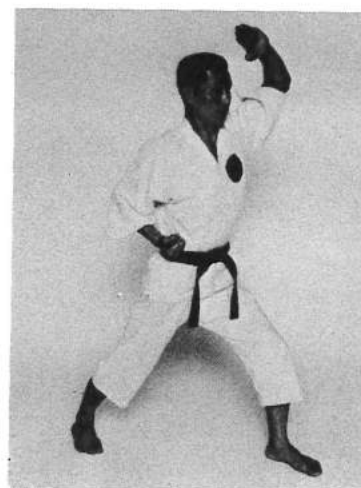


Fig. 28.71

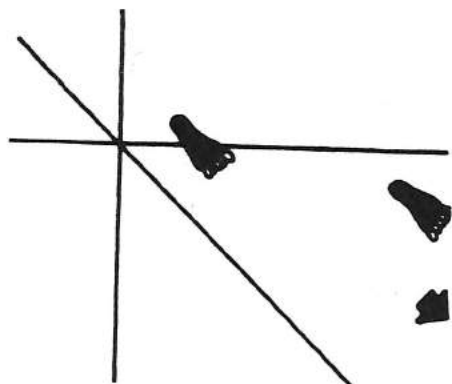


Fig. 28.71a



Fig. 28.72

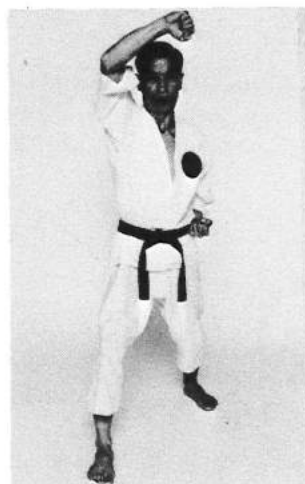


Fig. 28.73

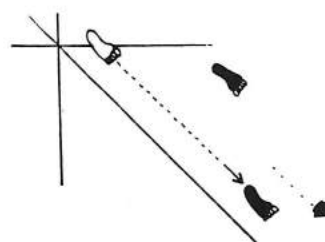


Fig. 28.73a



Fig. 28.74



Fig. 28.75

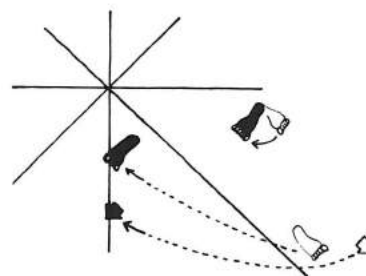


Fig. 28.75a



Fig. 28.76



Fig. 28.77

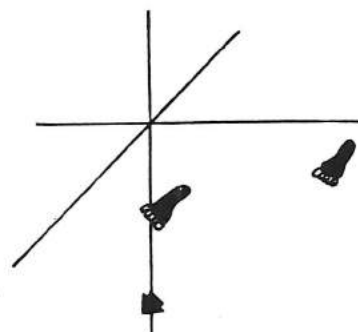


Fig. 28.77a



Fig. 28.78



Fig. 28.79



Fig. 28.80

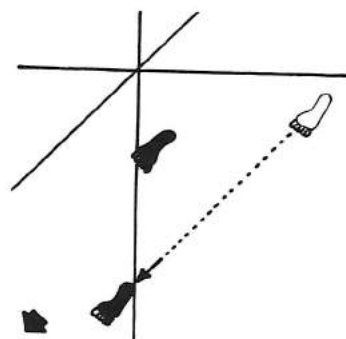


Fig. 28.80a



Fig. 28.81

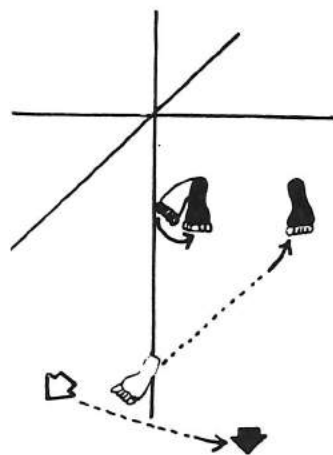


Fig. 28.81a

## Pyong An III

Pyong An III consists of 18 positions. The time to execute the form is 28 seconds. The sequence of foot movements is shown in Figure 29.01. The left foot moves for steps 1, 5, 7, 9, 11, 13, and 15. The right foot moves for positions 2, 4, 8, 10, 12, 14, and 16. Either both feet or neither foot moves for positions 3, 6, 17, and 18.

From the ready position (Figure 29.02), a 90-degree left turn is made to a left back stance (Figure 29.05a). The

left arm is brought across to the right side of the body and then arced up to a block on the left side (Figures 29.03, 29.04, 29.05 and 29.06). In order to counterbalance the movement, the right fist is also moved across the body before it is snapped to the right hip. In position 1, the chest faces front and the head to the left.

For position 2 (Figure 29.07), the right foot is brought up directly alongside the left one (Figure 29.07a). The body makes a 90-degree left turn while the right arm is dropped into a right lower block. When the body is in posi-

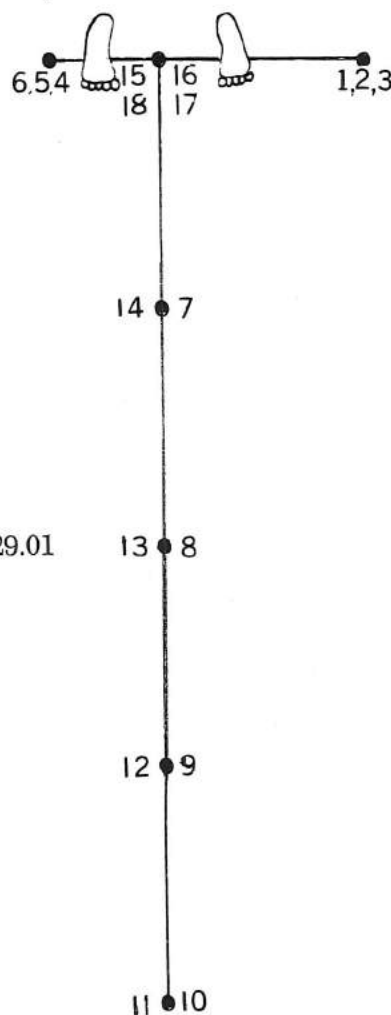


Fig. 29.01



tion facing left, the right arm is brought to an upper block and the left one to a lower block, each fist being on a line directly in front of its corresponding shoulder, the upper fist being at shoulder level, and the body and head are both facing left (Figures 29.07 through 29.09).

For position 3, the feet and the body remain in the same position and the right arm is snapped into a right lower block while the left is snapped into an upper block, both fists crossing in front of the body (29.10 through 29.12).



Fig. 29.02

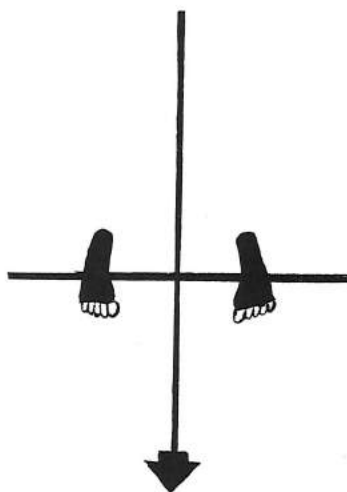


Fig. 29.02a

For position 4, a 180-degree turn is made to the right into a right back stance with the chest facing front and the head and eyes turned to the right. From there, positions 4, 5, and 6 are the same as positions 1, 2, and 3, respectively, except that the opposite arms execute the movements (Figures 29.13 through 29.19a).

Position 7 is a left double-arm block in a left front stance in the original direction of motion, a 90-degree left turn from position 6 (Figures 29.20 through 29.23).



Fig. 29.03



Fig. 29.04



Fig. 29.05

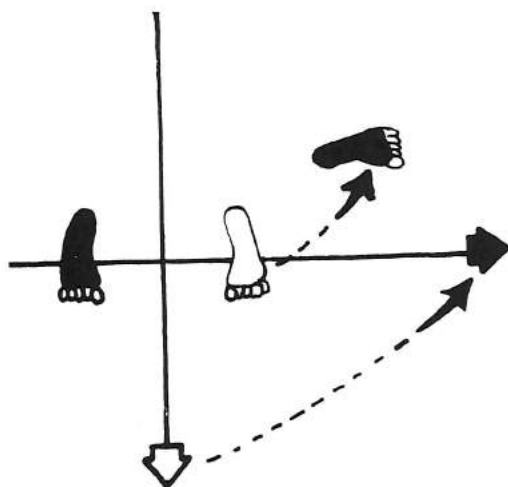


Fig. 29.05a



Fig. 29.06

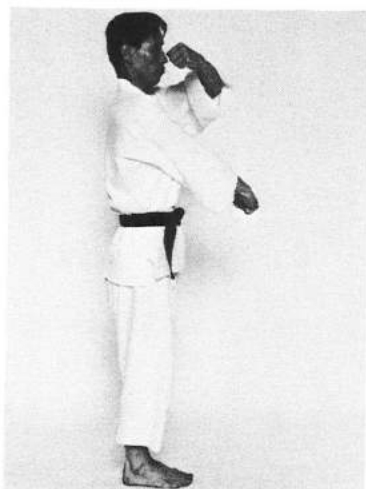


Fig. 29.07

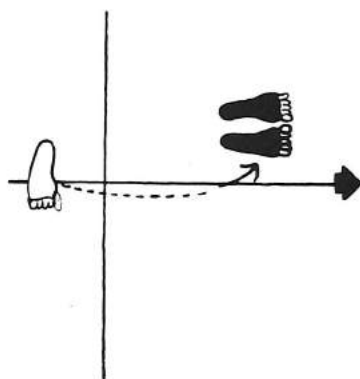


Fig. 29.07a

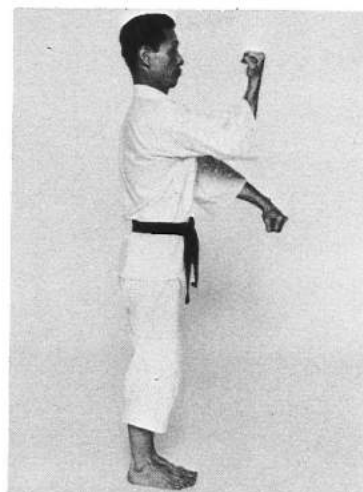


Fig. 29.08



Fig. 29.09

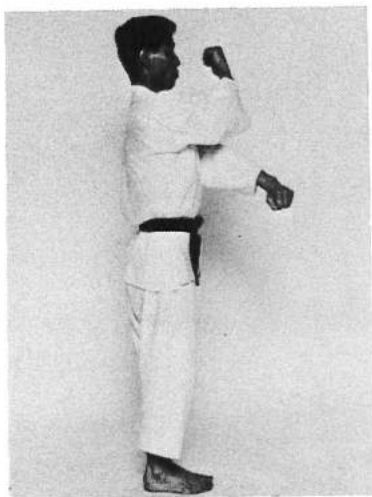


Fig. 29.10

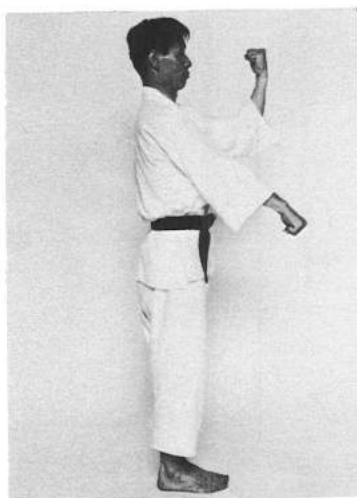


Fig. 29.11

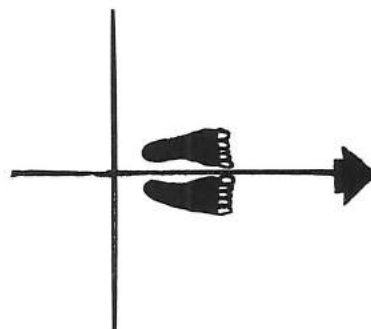


Fig. 29.11a



Fig. 29.12

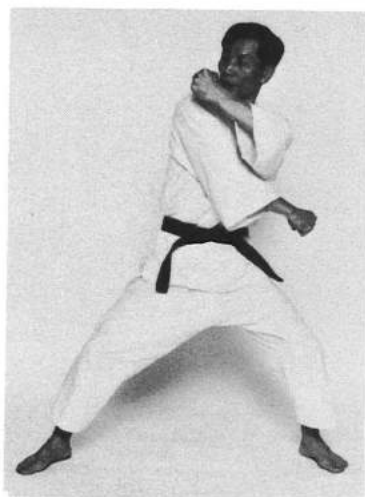


Fig. 29.13

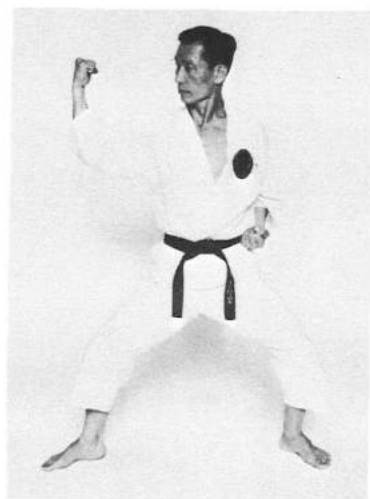


Fig. 29.14

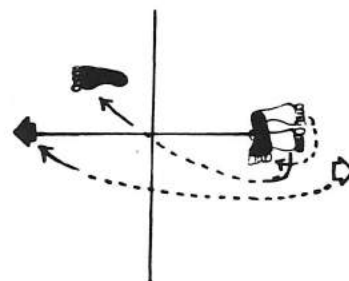


Fig. 29.14a



Fig. 29.15

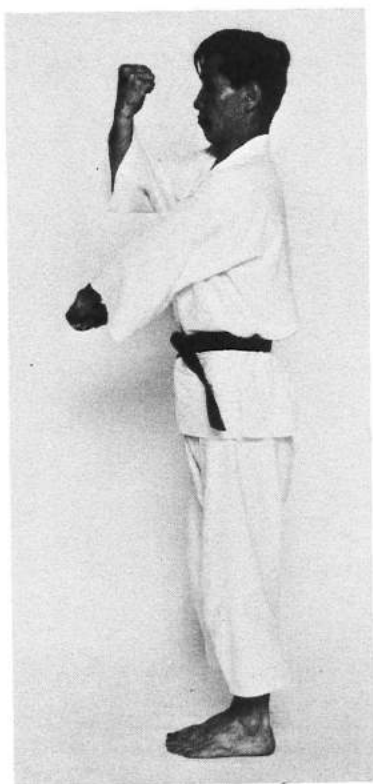


Fig. 29.16

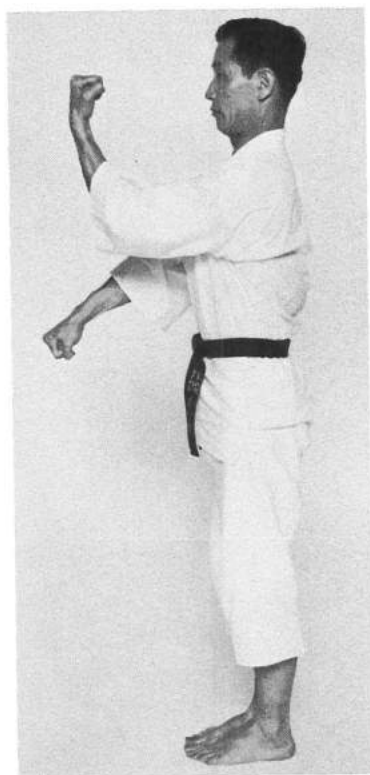


Fig. 29.17

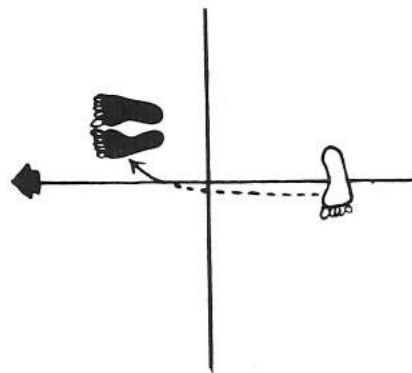


Fig. 29.17a



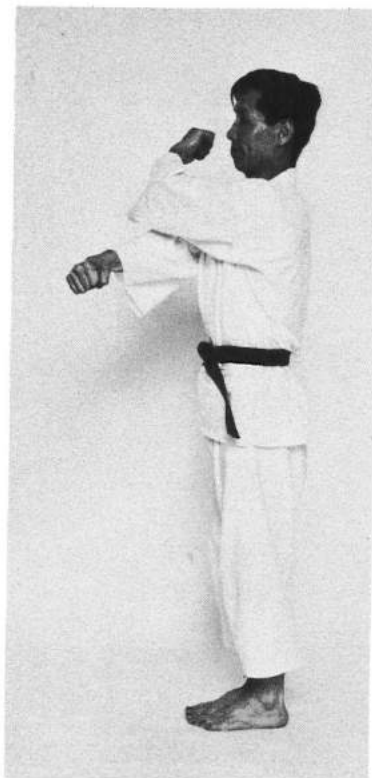


Fig. 29.18

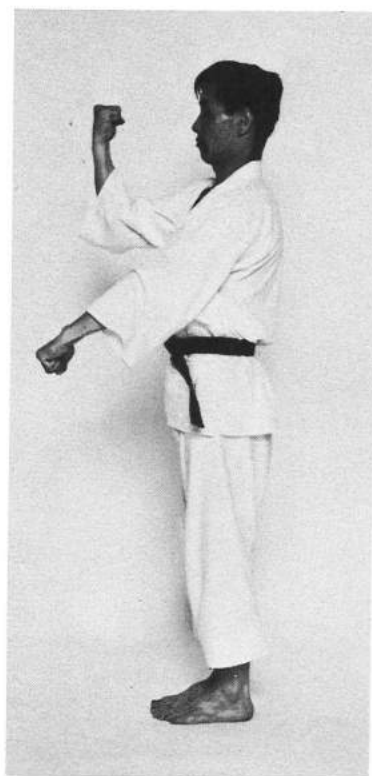


Fig. 29.19

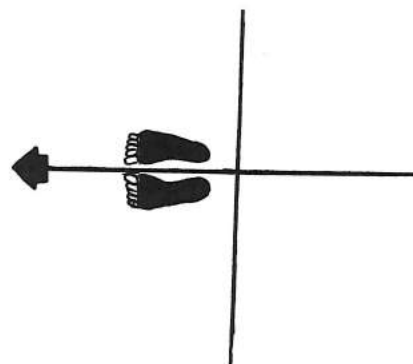


Fig. 29.19a

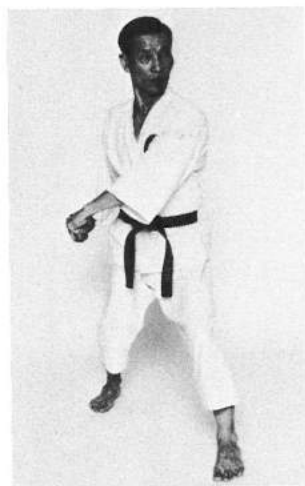


Fig. 29.20



Fig. 29.21



Fig. 29.22

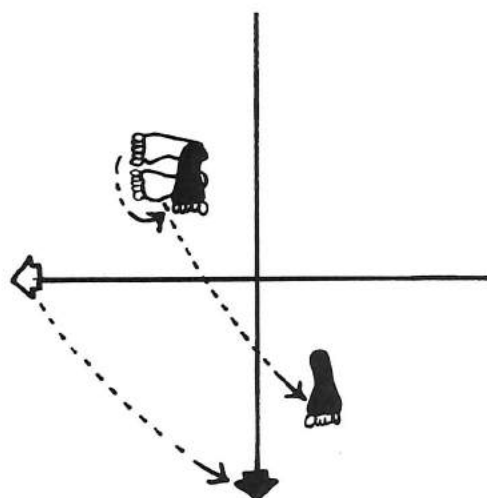


Fig. 29.22a

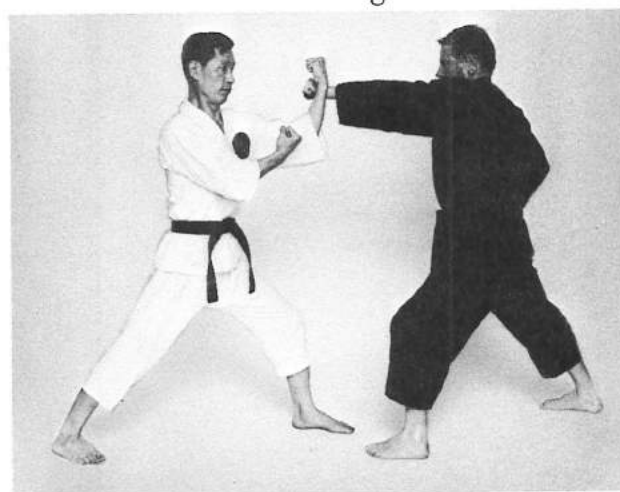


Fig. 29.23

Position 8 is a right finger thrust to the diaphragm in a right front stance after having advanced in the original direction from the left front stance of position 7 (Figures 29.24 through 29.26). The hand is held open with the fingers fully extended, palm to the left, and thumb on top for the finger thrust. The left hand is brought palm down under the right elbow, the left forearm being parallel with the floor. In order that the finger thrust will have adequate power, the right hand is drawn well back before the thrust is initiated (Figure 29.24).



Fig. 29.24



Fig. 29.25

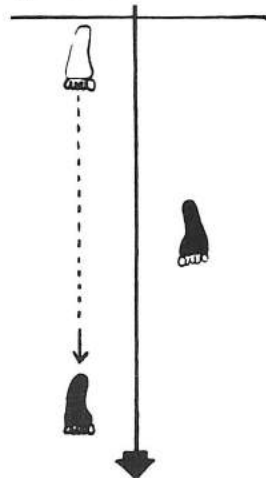


Fig. 29.25a



Fig. 29.26

Getting to position 9 is difficult and complicated. It requires balance and precision of movement, which is why it is a part of the form. This move can best be understood by means of an explanation of what it is intended to accomplish. Go back to figure 29.26. Suppose the opponent in black had grabbed the attacking finger-thrusting hand. One way to get out of this situation is to spin 360 degrees to the left and attack the opponent with the free, the left hand, upon completing the spin. Put yourself in the position of the opponent in black. Imagine you have grabbed the thrust-

ing hand, the right one, with both your hands. As the opponent starts his spin (Figures 29.27 and 29.28), his right hand remains behind him because you have hold of it. As he completes the spin, his right hand is still behind him—completely behind him by now. But, as he completes his spin, his left hand is brought into focus in the middle of your back causing you to release his wrist (Figures 29.30 and 29.31, both being position 9). The stance is a left back stance (Figure 29.30a).

Position 10 is merely an advance into a right front-stance, right middle-target punch (Figures 29.32 and 29.32a).

For position 11, a turn of 180 degrees is made to the left on the ball of the right foot. The right foot remains in place and the left foot swings in an arc as the body comes around finally to be brought to rest with the left against the right foot, both facing back to the point of origin. It is helpful in making this turn if the heel of the foot on which the turn is being made, the right foot, is only brought about a quarter of an inch off the floor. To rise too high on the ball of the right foot makes for an unstable turn. Meanwhile, as the turn is being made, both hands are brought out to the

sides in big arcs and finally brought to rest against the hips with the knuckles facing inward touching the hips and the fingers facing downward. This whole movement is done slowly, thereby making it a test of balance. The move is illustrated *in toto* in Figures 29.33 through 29.35, Figure 29.35 being a front view of Figure 29.34.

For position 12, a turn of 180 degrees to the left is made with the right foot being brought up in an arc and stamped down into a horse stance along the return line but facing to the left (Figures 29.36 to 29.37a). This is a foot stamp to the instep of the opponent (Figure 29.38). At the same time as the right foot is stamping on the instep of the opponent, the right elbow is brought sharply to the front and down with the fist still on the hip, this part of the movement being a block against a right punch by the opponent (also Figure 29.38). Still as a part of the same move, the right hand, after the foot stamp and the arm block have been completed, is brought off the hip into a vertical arc to attack the face of the opponent with the back of the fist (Figures 29.39 through 29.42). In Figure 29.41, the opponent in black has tilted his head back to

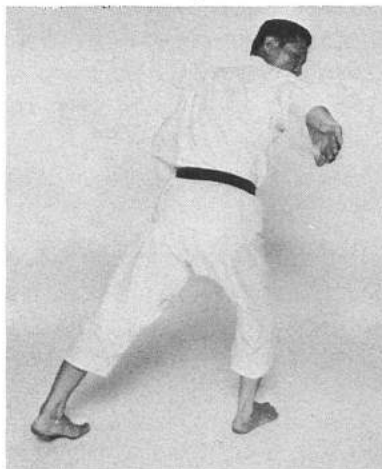


Fig. 29.27



Fig. 29.28



Fig. 29.29



Fig. 29.30



Fig. 29.30a



Fig. 29.31



Fig. 29.32

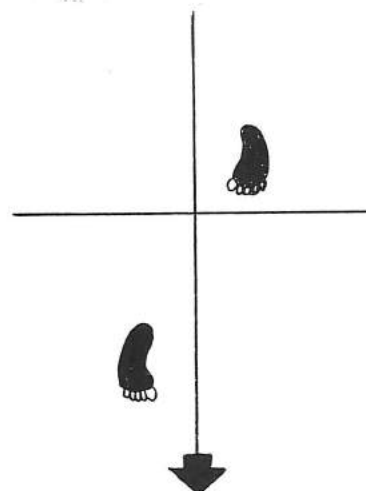


Fig. 29.32a



Fig. 29.33



Fig. 29.34

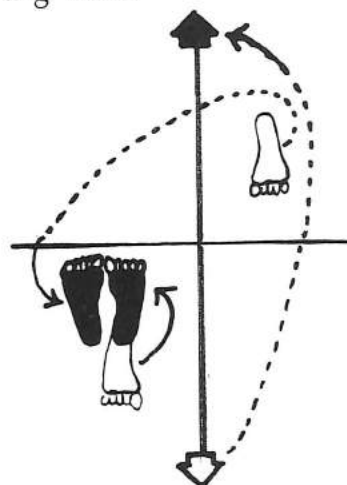


Fig. 29.34a



Fig. 29.35





Fig. 29.36

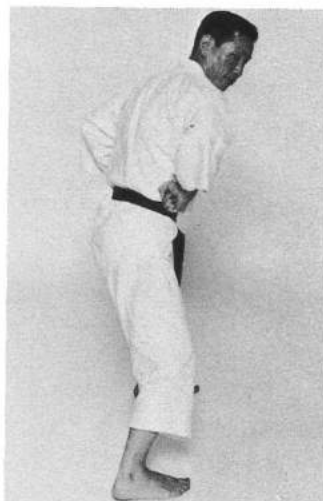


Fig. 29.37

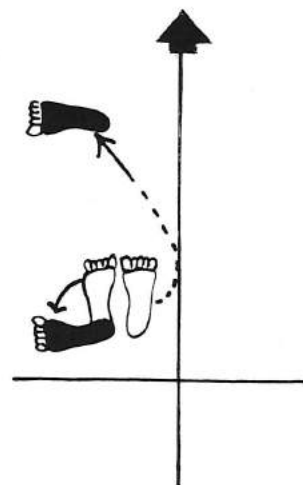


Fig. 29.37a



Fig. 29.38



Fig. 29.39



Fig. 29.40



Fig. 29.41

avoid the blow. Had he not tilted his head, the knuckles would have hit his upper lip. As it is, the blow hits him on the point of the chin. After the attack with the right fist, the fist is returned immediately to its position on the right hip (Figure 29.43). This blow is in the nature of a smash to the face and right back. Many students make the mistake of not having the right fist traveling in a vertical plane with the knuckles up when the blow is struck. At the moment of impact, the fist is moving straight out from the shoulder in the same vertical plane as the body. Another common mistake is not to look at the fist as its blow is being struck. One must always look at a blow as it is being struck.

Positions 13 and 14 are the same as position 12 except, of course, position 13 involves a turn of 180 degrees to the right, and the movements are with the left foot and the left hand. Position 14 requires a 180-degree turn to the left, and the movements are exactly the same as those done in achieving position 12 (Figures 29.44 through 29.53).

For position 15, a turn of 90 degrees to the right is made and the left foot comes forward to a left front stance

while the left hand makes a middle-target punch (Figures 29.54 and 29.54a). The direction is along the return line, facing back to the position from which the form started.

For position 16, the only thing which moves is the right foot. It is drawn up even with the left one so the left middle-target punch remains, and the stance is now a horse stance facing back to the original position (Figures 29.55 and 29.55a).

For position 17, a 180-degree turn is made to the left into a horse stance facing in the original direction. At the same time, the right fist delivers a blow over the left shoulder to the face of an opponent holding one from the rear, and the left elbow is brought back sharply into the ribs of the opponent whose face is being smashed. The left hand is held open, palm up. The head is turned to the left, and the eyes are looking over the left shoulder at the target (Figures 29.56, 29.56a, and 29.57).

The final position, 18, is the same as 17 except it is done to the right, with the left fist striking over the right shoulder and the right elbow attacking the ribs (Figures 29.58 and 29.59). It will be



Fig. 29.42

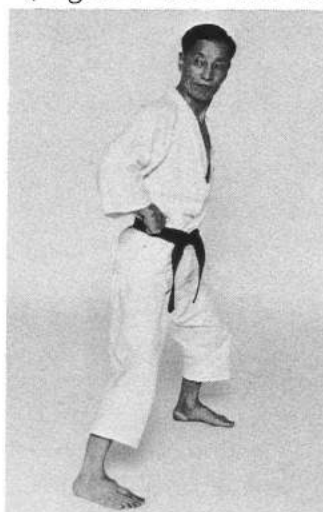


Fig. 29.43



Fig. 29.44



Fig. 29.45

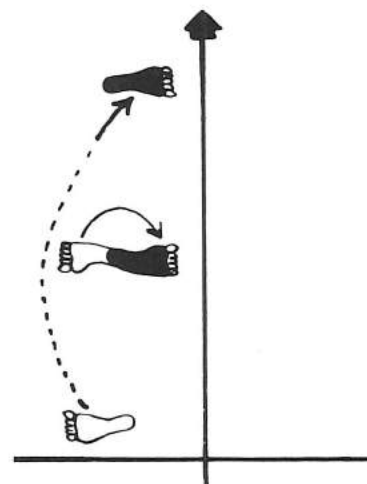


Fig. 29.45a

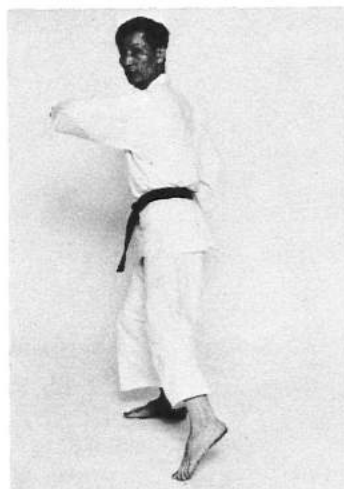


Fig. 29.46



Fig. 29.47



Fig. 29.48



Fig. 29.49

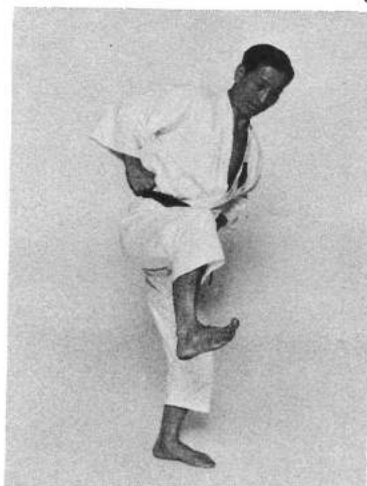


Fig. 29.50

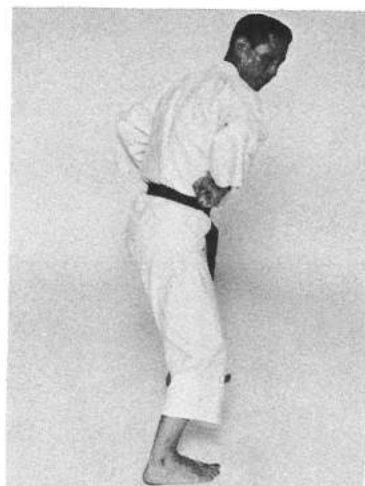


Fig. 29.51

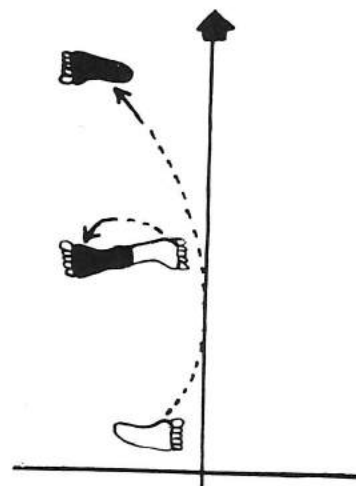


Fig. 29.51a



Fig. 29.52

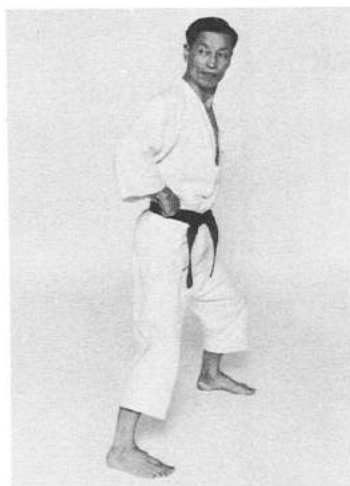


Fig. 29.53

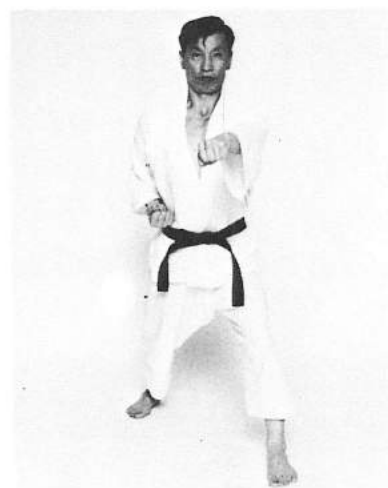


Fig. 29.54

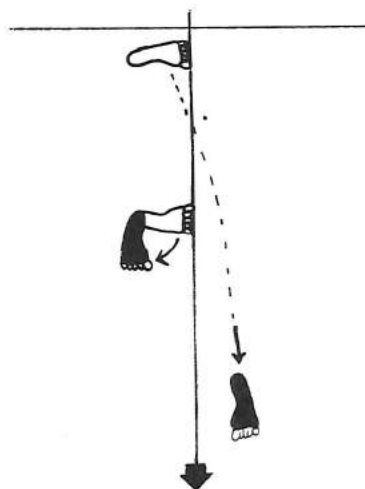


Fig. 29.54a





Fig. 29.55



Fig. 29.56

noted in Figure 29.59a that both feet have moved a little to the right. This is accomplished by a little hop off the left foot, a hop to the right. This will move the body about a yard to the right, but as the body moves, neither foot ought to be lifted more than an inch off the floor. As a matter of fact, the left foot, after it has created the impetus for the move, is dragged along the floor rather than raised from the floor.

After the final position, 18, a return is made to the ready position at the command of the instructor (Figures 29.60 and 29.60a).

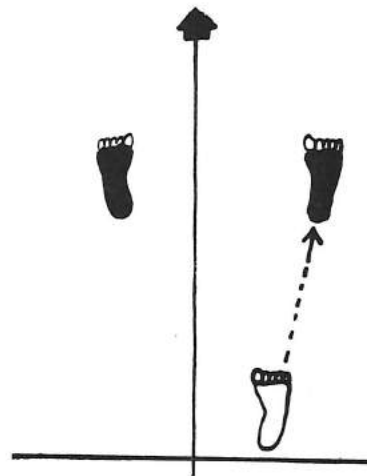


Fig. 29.55a

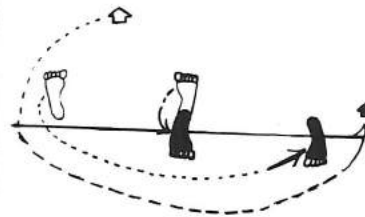


Fig. 29.56a

## Pyong An IV

In Pyong An IV, the first purple belt form, there are 21 positions, and the execution of the form ought to take 30 seconds to complete. In the diagram of the foot movements (Figure 30.01), positions 1, 3, 5, 6, 11, 14, 15, and 17 are left foot movements, whereas 2, 4, 8, 12, 13, 16, 19, and 21 are right foot movements and 7, 9, 10, 18, and 20 are movements involving both feet.

From the ready position (Figure 30.02), a 90-degree turn is made to the left into a left back stance (Figure

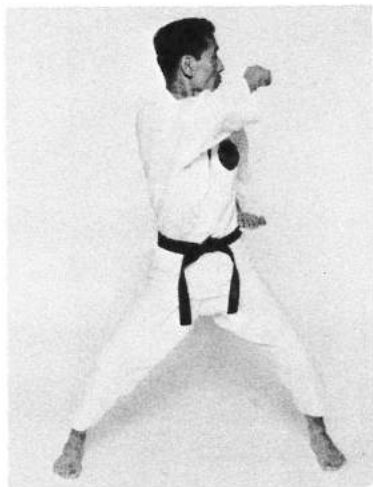


Fig. 29.57



Fig. 29.58

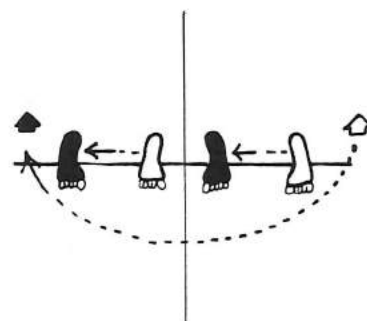


Fig. 29.58a



Fig. 29.59



Fig. 29.60

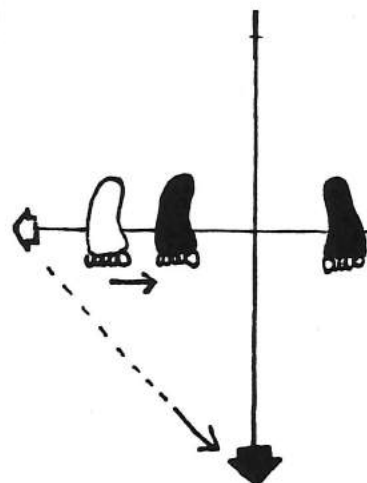
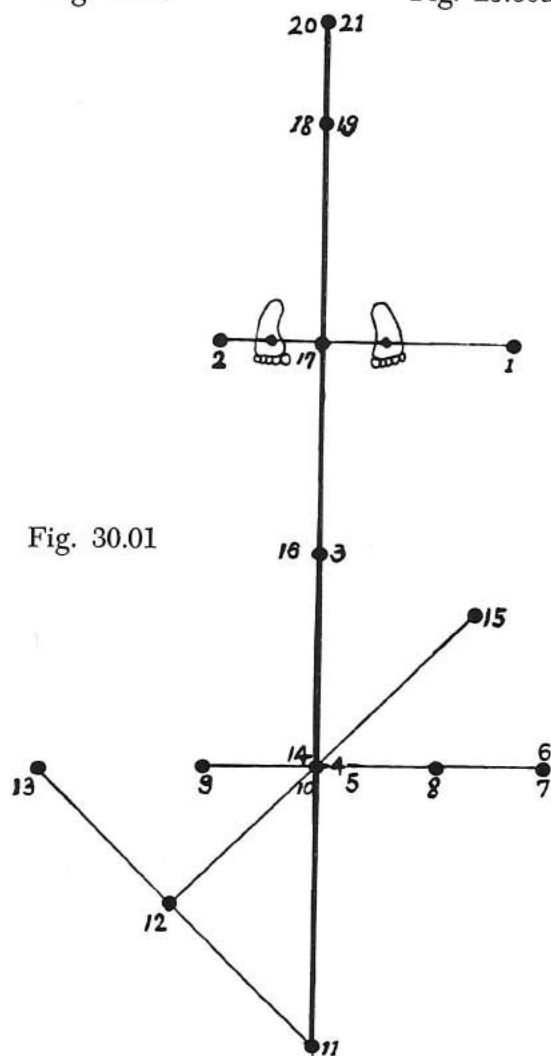


Fig. 29.60a

Fig. 30.01



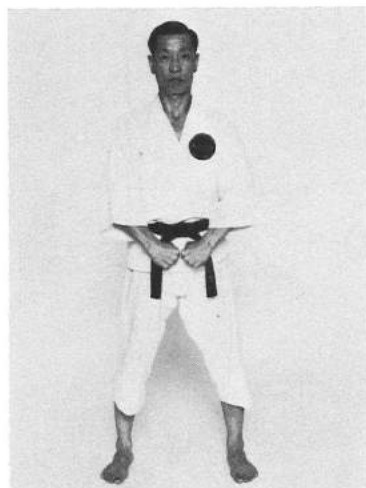


Fig. 30.02

30.05a). The hands are held open and are brought to the right side of the body (Figure 30.03) and then swung out and up to position 1 (Figures 30.04 and 30.05). It is to be noted that the tips of the fingers of the left hand are at the same level as the back of the right hand. The upper left arm is parallel with the floor, as is the right forearm. The left forearm is vertical. This position is for blocking a punch with the left hand and, if necessary, an attack from overhead from the front (Figure 30.06).

Position 2 (Figures 30.07 to 30.09) is the same as position 1 but on the right side. In moving from position 1 to position 2, it is important that the right foot be moved from ahead of the left foot to behind it, from the back-stance left to the back-stance right (Figure 30.09a). Many students overlook this and thus arrive at position 2 in a state of lateral unbalance.

Position 3 is a double block in a left front stance of a front kick from the front (Figure 30.12), with both fists. The block starts with the hands chest high on the right side as the left foot moves forward into its front stance (Figure 30.10). Then the fists are

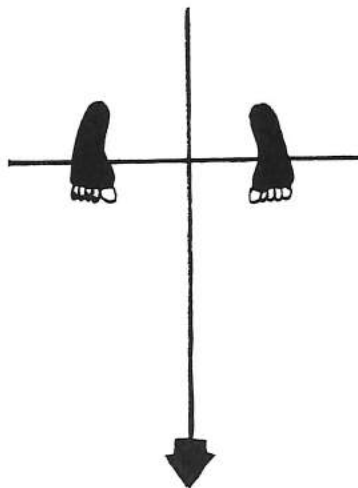


Fig. 30.02a

brought forcefully into the blocking position (Figures 30.11 and 30.12). The fists are not just dropped into the blocking position: they are rammed there.

Position 4 is a right double-arm block done in a right front stance along the original line of motion (Figures 30.13 through 30.15).

From position 4, the left foot is drawn up to the right knee and is cocked for a side kick (Figure 30.16) while the fists are placed on the right hip, the right fist horizontal with the fingers up and the left fist vertical with the fingers in. The head is turned to the left. Many students make the mistake of merely raising the left foot, not cocking it for the kick to follow. This is position 5.

The next move is a simultaneous left side kick and left punch directly out from the left shoulder. The left foot drops into a left front stance 90 degrees to the left of the original line of motion as the body turns 90 degrees to the left and the right elbow is brought up in an elbow smash against the left open hand. (Figures 30.17, 30.18, and 30.18a). This is position 6.

From the left front stance of position 6 facing to the left (Figure 30.18a), a



Fig. 30.03



Fig. 30.04



Fig. 30.05

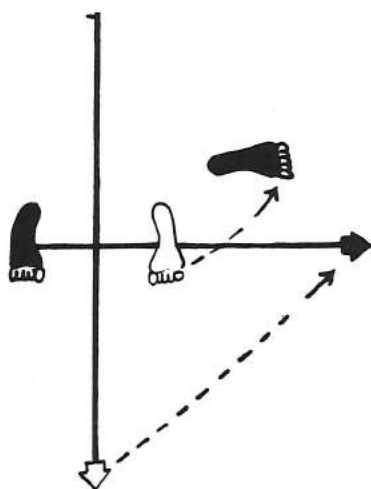


Fig. 30.05a



Fig. 30.06



Fig. 30.07



Fig. 30.08



Fig. 30.09

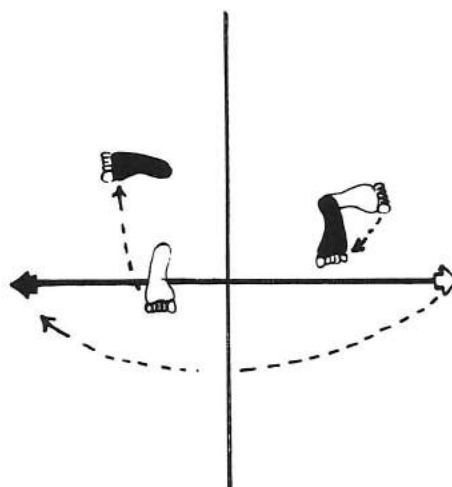


Fig. 30.09a





Fig. 30.10



Fig. 30.11



Fig. 30.12

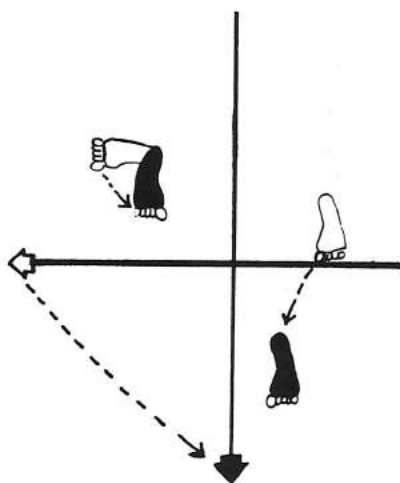


Fig. 30.11a



Fig. 30.13



Fig. 30.14

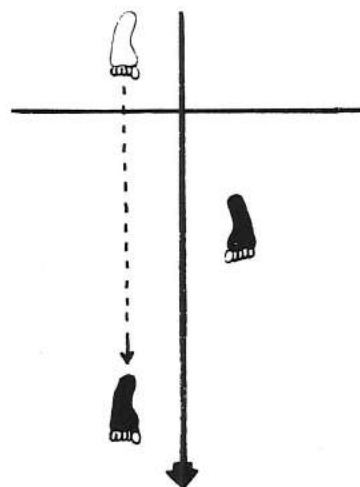


Fig. 30.14a



Fig. 30.15



Fig. 30.16

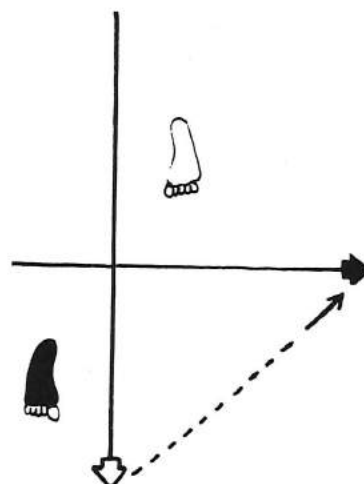


Fig. 30.16a



Fig. 30.17



Fig. 30.18

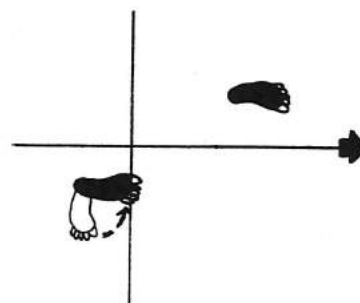


Fig. 30.18a

90-degree turn to the right is made into a horse stance. The left fist is horizontal on the left hip, and the right fist is held vertically on top of the left one (Figures 30.19, 30.20, and 30.20a). This is position 7.

For position 8, the left foot is drawn halfway in toward the right foot, the weight is shifted to the left foot, and the right foot is drawn up to the left knee and cocked for a subsequent kick. The head faces to the right (Figures 30.21 and 30.21a).

From position 8, a right side kick and right punch to the right followed by a left elbow smash to the open right hand are executed, so position 9 is a right front stance facing 90 degrees to the right with the left elbow against the right open hand in front (Figures 30.22 through 30.24).

From position 9, a 90-degree left turn is made rotating the feet but not moving their positions (Figure 30.25a). The body is rotated 45 degrees more to the

left, 135 degrees to the left of the front stance to the right, position 8, while the left hand is brought into an open-hand rising block and while the right hand is brought around to an open-hand chop to the neck of the opponent (Figures 30.25 and 30.26). This is position 10.

From position 10, a right front kick is made directly ahead (Figure 30.27), and the weight comes down on the right foot. At the same time, the left foot is brought across in back of the right foot (Figure 30.28a). Also at the same time, the right hand is brought up in a backhand smash to the face, accompanied by an "Utz," directly in the original line of motion (Figures 30.28 and 30.29), and the left hand is brought to the hip. The chest is facing to the left from the original line of motion, and the head is facing right from the body back along the original line of motion. This is position 11.

For position 12, a 225-degree turn is made to the left into a left front stance,



Fig. 30.19



Fig. 30.20

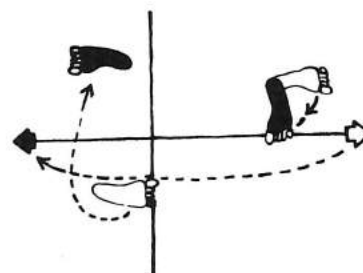


Fig. 30.20a



Fig. 30.21

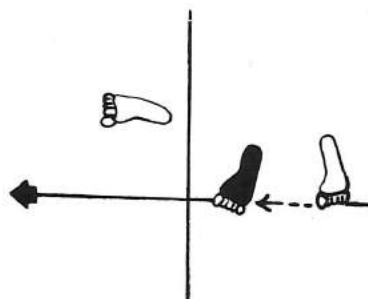


Fig. 30.21a



Fig. 30.22

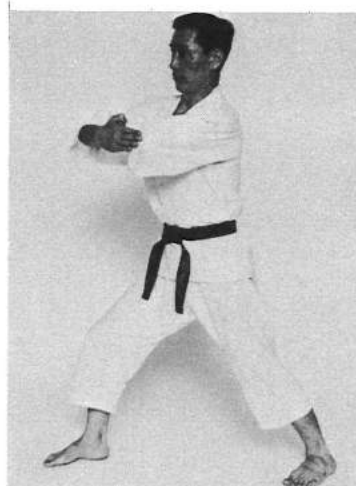


Fig. 30.23

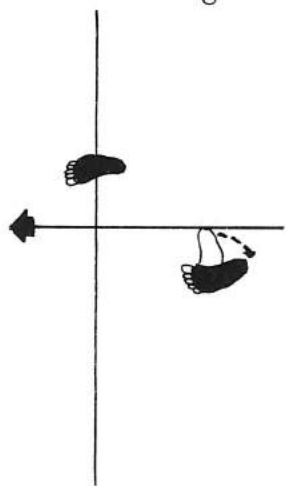


Fig. 30.23a



Fig. 30.24

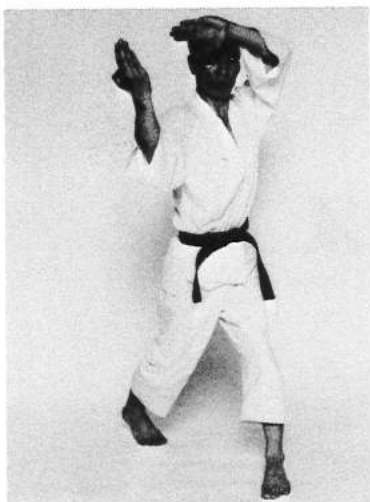


Fig. 30.25

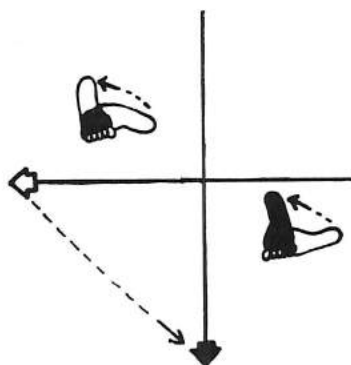


Fig. 30.25a



Fig. 30.26



Fig. 30.27

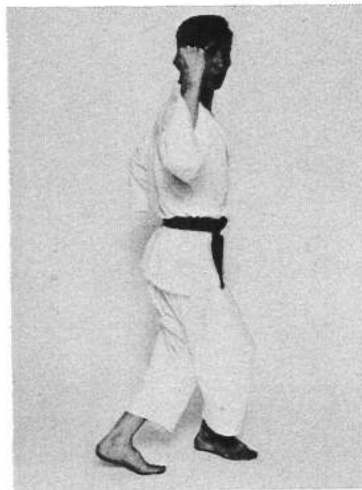


Fig. 30.28



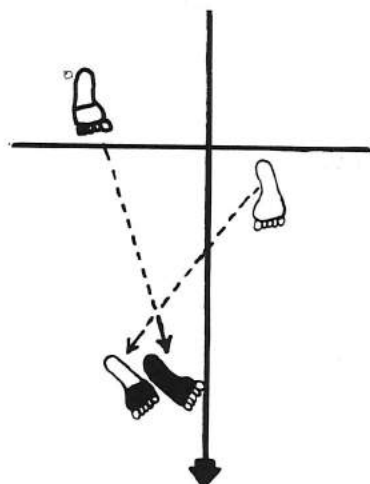


Fig. 30.28a



Fig. 30.29



Fig. 30.30

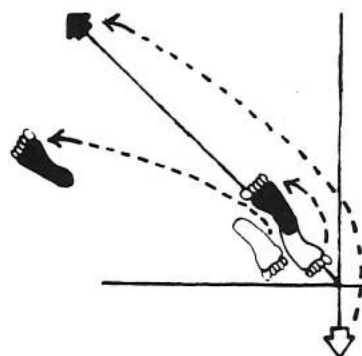


Fig. 30.30a



Fig. 30.31

and both fists are extended as if grabbing the lapels of an attacker and holding him secure for further attention (Figures 30.30, 30.30a, and 30.31).

With the opponent held secure, a right front kick is administered to the groin or midsection followed immediately by a right and then a left middle-target punch (Figures 30.32 through 30.35) in a right front stance. The second punch, the left one, remains extended and the right fist is placed on the right hip. This is position 13.

Then a 90-degree right turn is made into a right front stance, 45 degrees to the right of the return line (Figure 30.36a), with both hands again grasp-

ing the lapels of the attacker's suit. This is position 14 (Figure 30.36).

For position 15, a left front kick is administered to the midsection (Figure 30.37), followed by a left (Figure 30.38) and a right (Figure 30.39) middle-target punch, as the move is made into a left front stance (Figure 30.38a) still facing 45 degrees to the right of the return line, or 225 degrees clockwise from the original line of motion.

For position 16, a 45-degree turn is made to the left into a left double-arm block in a left front stance directly along the return line of motion (Figures 30.40, 30.40a, and 30.41). Position 17 is a right double-arm block in a right front



Fig. 30.32



Fig. 30.33



Fig. 30.34

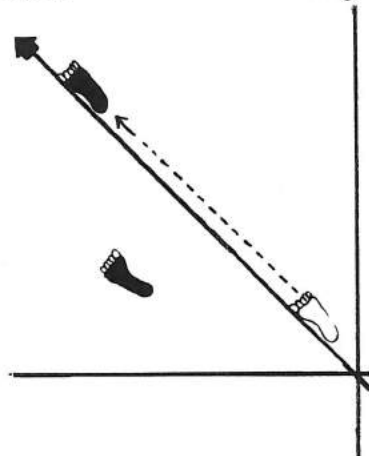


Fig. 30.34a

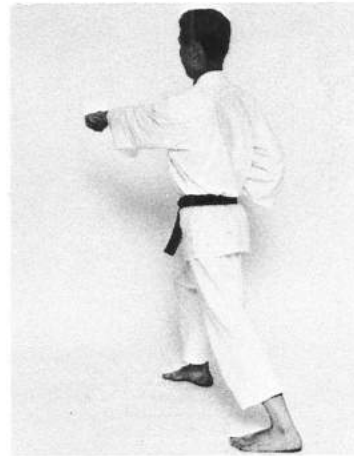


Fig. 30.35

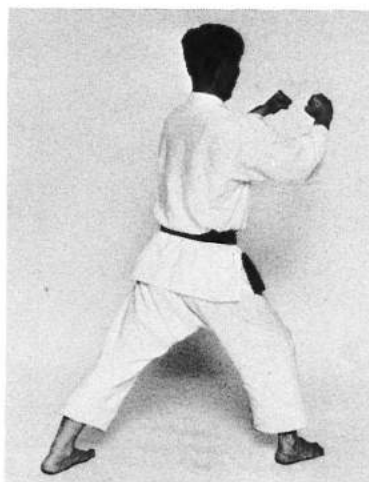


Fig. 30.36

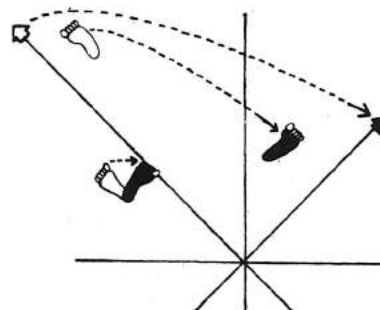


Fig. 30.36a



Fig. 30.37

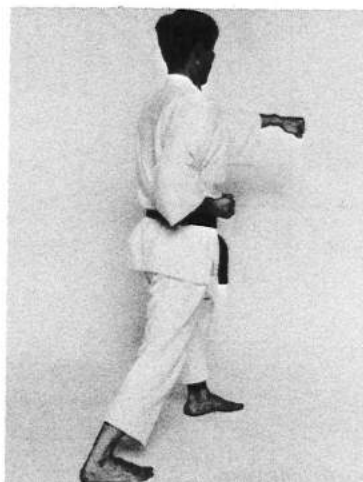


Fig. 30.38

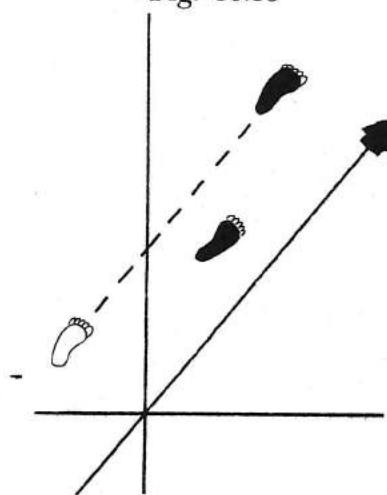


Fig. 30.38a

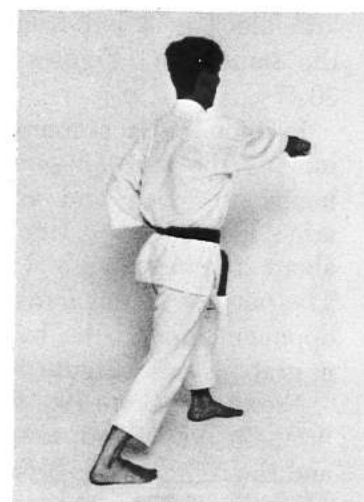


Fig. 30.39



Fig. 30.40

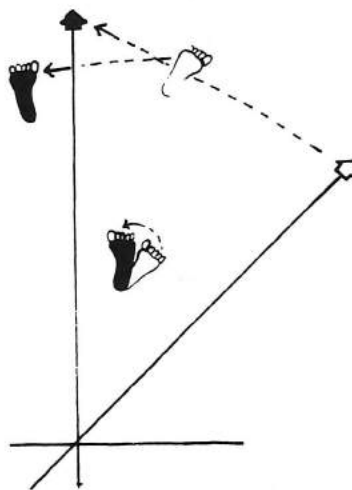


Fig. 30.40a



Fig. 30.41

stance along the same line of motion, and position 18 is another left double-arm block in a left front stance along the same line (Figures 30.42 through 30.47).

Position 19 is accomplished without moving the feet (Figure 30.48a). The hands are open and are extended at arm's length to the front to a position about forehead high (Figure 30.48). The purpose of this move is to seize the opponent around the back of the head or grab his ears (Figure 30.49).

From position 19, the hands are brought down and toward the waist, and the right knee is brought up sharply (Figure 30.50). The purpose of this

move is to bring the opponent's head down and smash the right knee into his face (Figure 30.51). This movement is accompanied by a loud "Utz." Without stopping, a 225-degree left turn is made into a left back stance with a left knife-hand block (Figures 30.52 through 30.54). This is position 20 (Figure 30.53).

For the final position, 21, a 90-degree turn is made to the right bringing the direction to 45 degrees to the right of the original line of motion. Position 21 is a right back stance with a right knife-hand block (Figures 30.55, 30.56, and 30.56a). On command, the right foot is brought back, and the ready position is resumed (Figures 30.57 and 30.57a).



Fig. 30.42



Fig. 30.43



Fig. 30.44

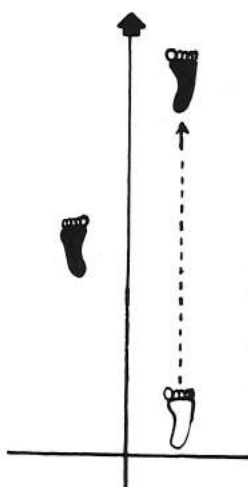


Fig. 30.44a



Fig. 30.45



Fig. 30.46

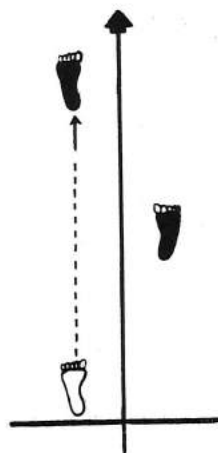


Fig. 30.46a



Fig. 30.47

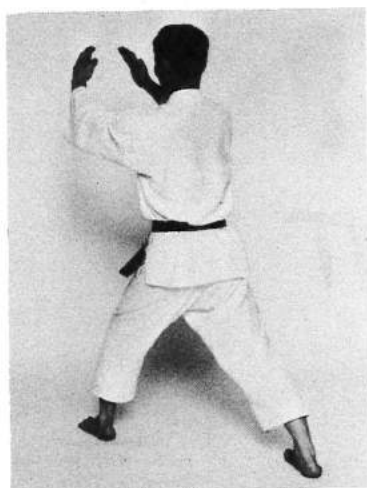


Fig. 30.48

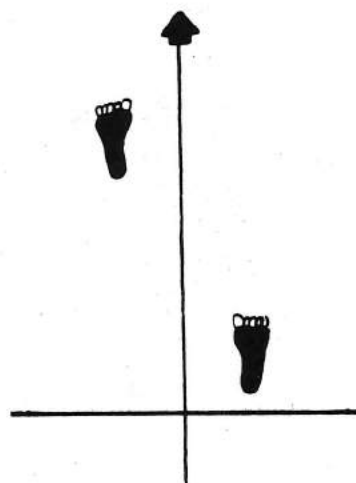


Fig. 30.48a



Fig. 30.49





Fig. 30.50



Fig. 30.51



Fig. 30.52



Fig. 30.53

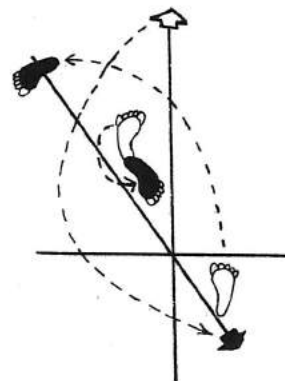


Fig. 30.53a



Fig. 30.54



Fig. 30.55

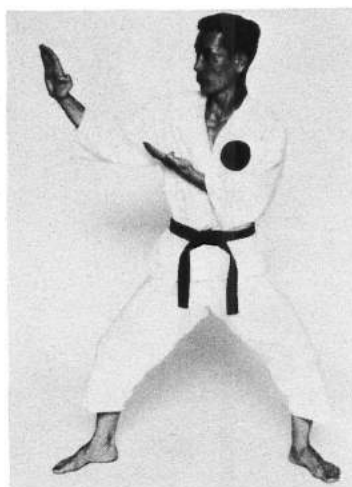


Fig. 30.56

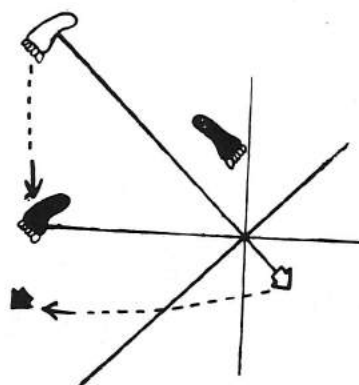


Fig. 30.56a

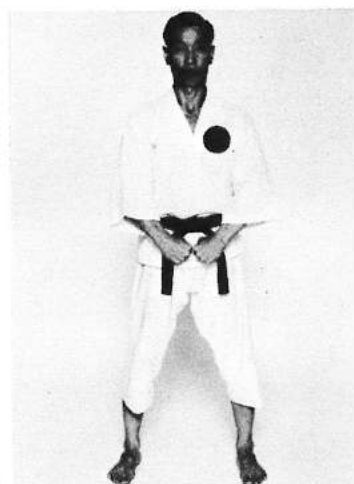


Fig. 30.57

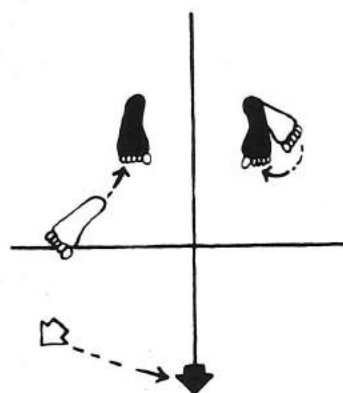


Fig. 30.57a

## Pyong An V

Pyong An V is the last of the Pyong An series and the second purple belt form. It includes 21 positions and ought to take 30 seconds to execute. On the foot diagram (Figure 31.01), numbers 1, 6, 8, 14, 15, 18, and 19 indicate moves by the left foot; numbers 3, 4, 7, 10, 11, 13, 17, and 21 represent moves by the right foot; and numbers 2, 5, 9, 12, 16, and 20 represent moves either by both feet or neither foot.

From the ready position (Figure 31.02), the left foot is turned left to a left back stance (Figure 31.05a) while the left fist is swung across to the right side of the body and the right fist is swung to the left side (Figures 31.03 and 31.04), so the left arm can be swung in an arc to a left block and the right fist brought smartly to the right hip with the chest facing forward and the head turned left (Figures 31.05 and 31.06). This is position 1.

For position 2 (Figure 31.08), the feet remain in the same left back stance (Figure 31.08a), the chest remains to

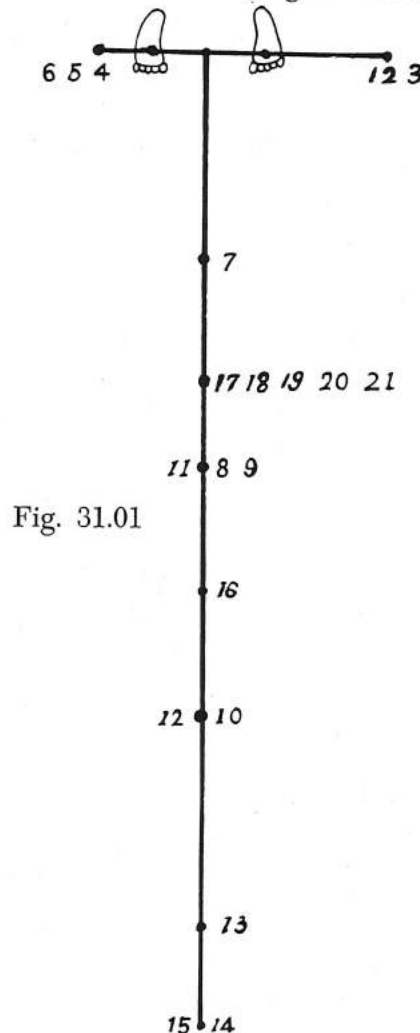


Fig. 31.01

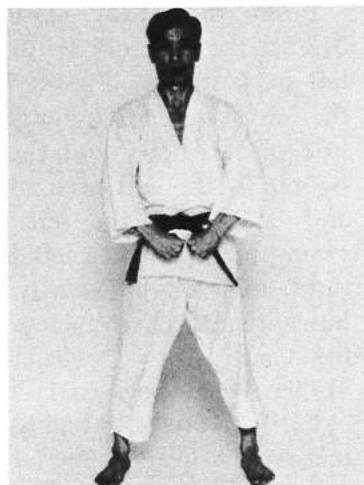


Fig. 31.02

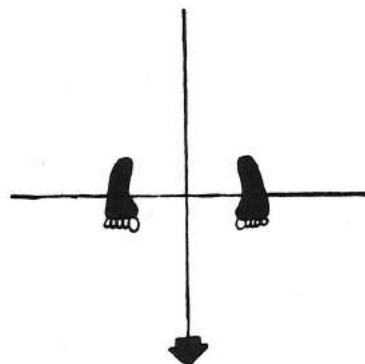


Fig. 31.02a



Fig. 31.03



Fig. 31.04

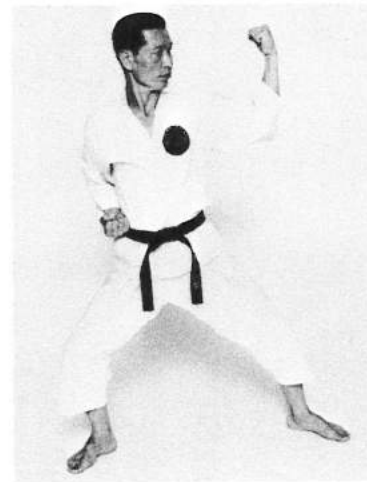


Fig. 31.05

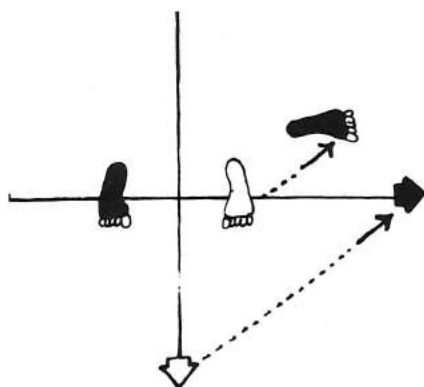


Fig. 31.05a



Fig. 31.06

the front, and the head continues to face left. The right hand makes a horizontal punch across the body from right to left, ending with the right fist about in front of the left breast and the right forearm across the body and parallel with the floor (Figures 31.07 and 31.08).

From position 2, position 3 is achieved by bringing the right foot slowly over to the left foot (Figure 31.10a) while, at the same time, the right fist is withdrawn to rest on the right hip and the left fist is drawn across (Figure 31.09), so it is positioned oppo-

site the left breast, and the left forearm is parallel to the floor. The head faces straight ahead (Figure 31.10).

Positions 4, 5, and 6 are the same as positions 1, 2, and 3 except that they are done on the right side (Figures 31.11 through 31.18a).

Position 7 is a right double-arm block in a right front stance in the original direction of motion (Figures 31.19 through 31.21).

Position 8 involves moving from a right front stance to a left front stance (Figure 31.23a) in the same direction



Fig. 31.07



Fig. 31.08

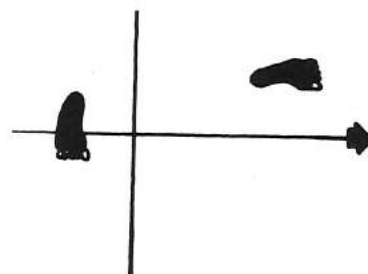


Fig. 31.08a



Fig. 31.09



Fig. 31.10

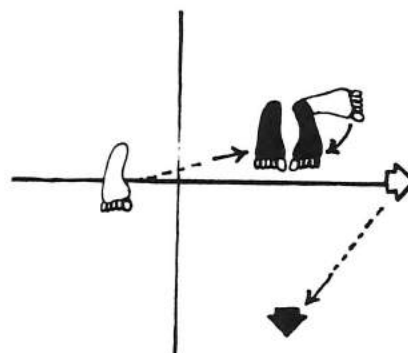


Fig. 31.10a

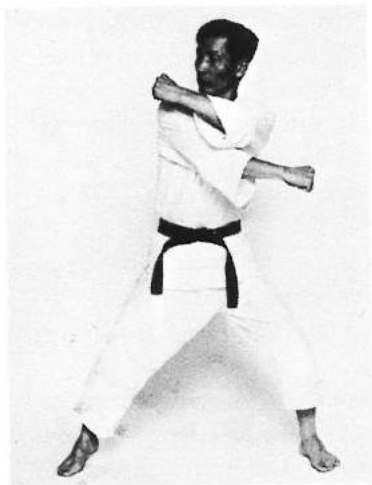


Fig. 31.11

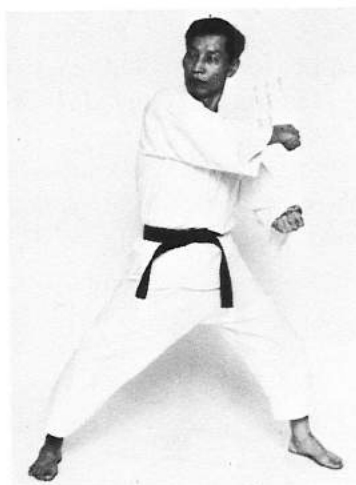


Fig. 31.12



Fig. 31.13

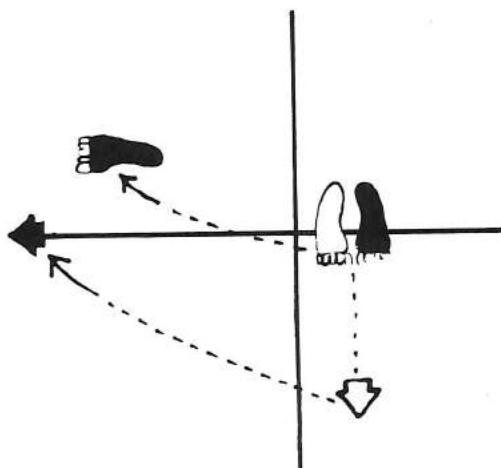


Fig. 31.13a





Fig. 31.14



Fig. 31.15

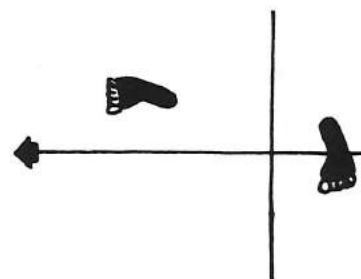


Fig. 31.15a

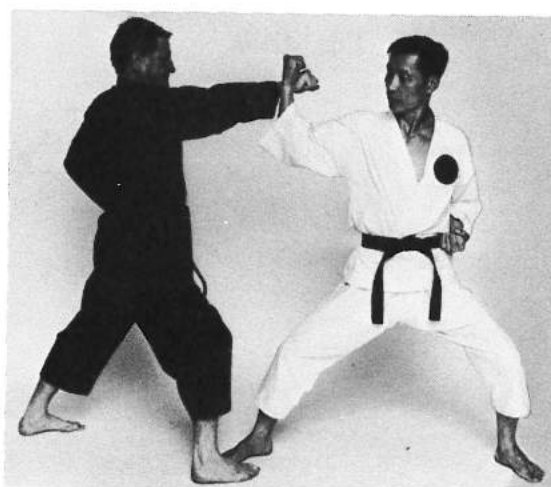


Fig. 31.16



Fig. 31.17

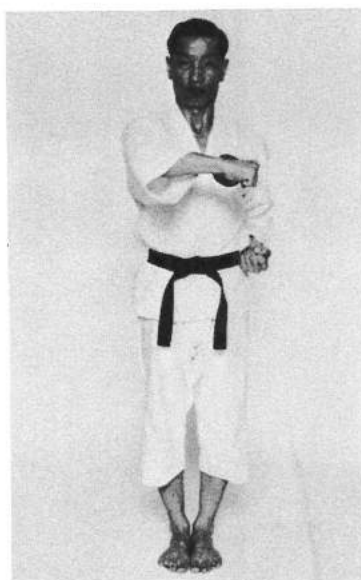


Fig. 31.18

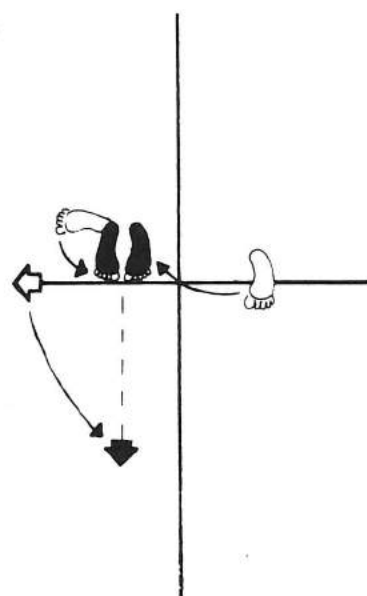


Fig. 31.18a



Fig. 31.19



Fig. 31.20

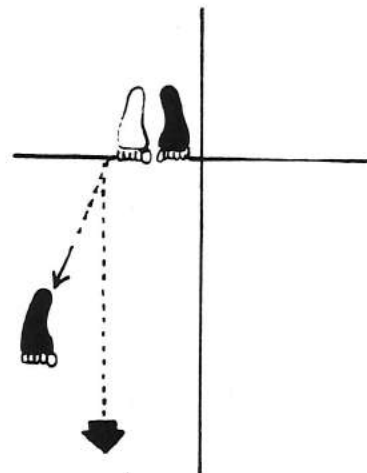


Fig. 31.20a

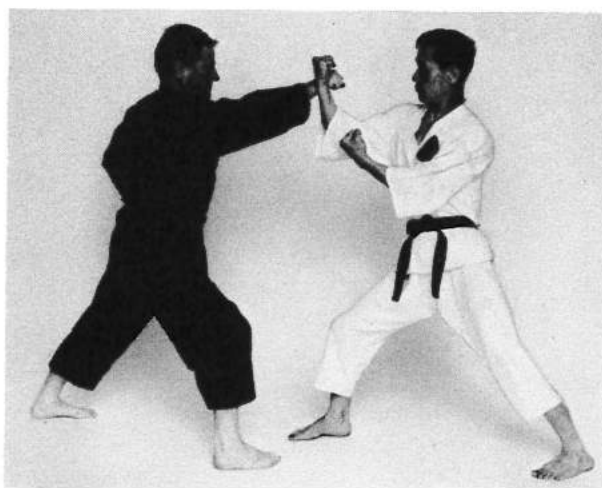


Fig. 31.21

and making a double lower block directly to the front (Figures 31.22 and 31.23). Figure 31.22 indicates that the hands are not merely dropped into the blocking position: they are thrust down there hard to achieve a block which will really block a front kick (Figure 31.24).

Position 9 is a two-handed, open-handed upper block against a frontal attack with a stick or a knife (Figures 31.25 through 31.27). Here again, the hands are not simply moved into position 9: they are thrust there and focused into position in order really to stop the attack. Of the two crossed wrists neces-

sary to achieve the two-handed upper block, the left wrist is in front.

From position 9, the open hands, still in the blocking position, are rotated clockwise 180 degrees on the heel of each hand (Figure 31.28), with the left hand being brought around to seize the attacking wrist. The best way to understand this movement is to try it. As the left blocking hand seizes the attacking wrist, the right hand is drawn back and then executes a right middle-target punch, accompanied by an "Utz," as the right foot is advanced into a right front stance while the left hand either holds



Fig. 31.22



Fig. 31.23

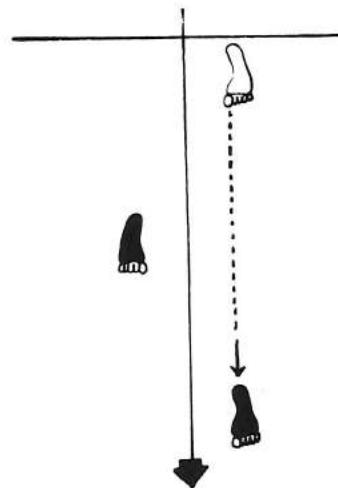


Fig. 31.23a



Fig. 31.24



Fig. 31.25

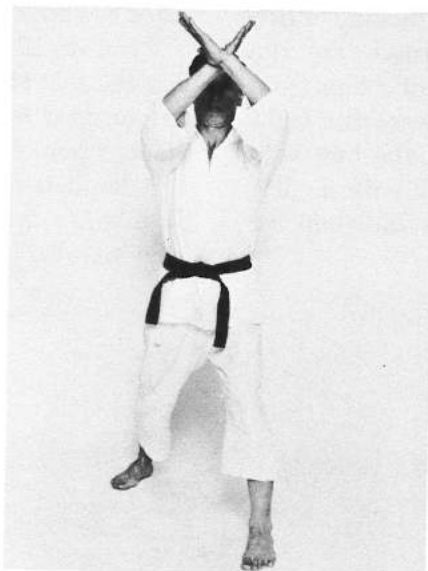


Fig. 31.26



Fig. 31.27



Fig. 31.28

or merely blocks the opponent's attacking hand (Figures 31.29 and 31.31) before it is brought back to the left hip (Figure 31.30). This is identified as position 10.

The reason the left wrist is held in front in position 9 is that, after the rotation and seizing of the attacking wrist, the opponent will be turned *into* the subsequent front punch not *away* from it, as would be the case were the right wrist in front. Here again, the best way to make this clear is to try it with the left wrist in front for the block and then the right one.

Position 11 involves a turn of 180 degrees to the left into a horse stance facing right (Figure 31.33a) with a lower right-handed block to the right side and the head also turned right (Figures 31.32 and 31.33). The feet are toeing the original line of motion and the block is back toward the starting point.

Position 12 is arrived at without moving the feet from position 11. The hands are crossed over the body with the left hand open (Figure 31.34). Then the left hand is swept to an extended position arm's length to the left with the arm parallel to the floor and the hand



Fig. 31.29



Fig. 31.30

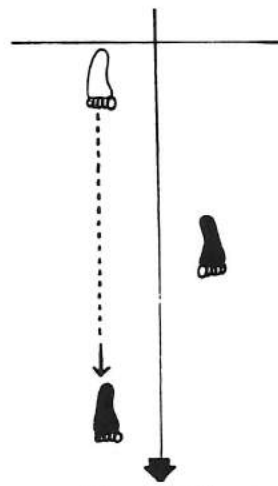


Fig. 31.30a



Fig. 31.31



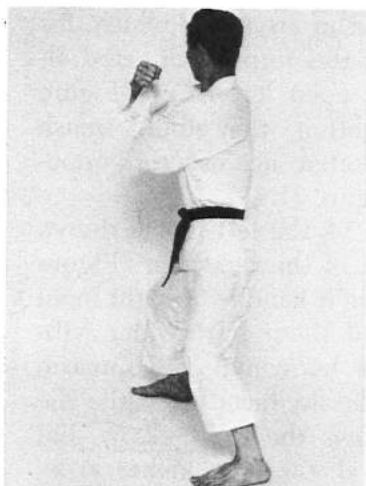


Fig. 31.32



Fig. 31.33

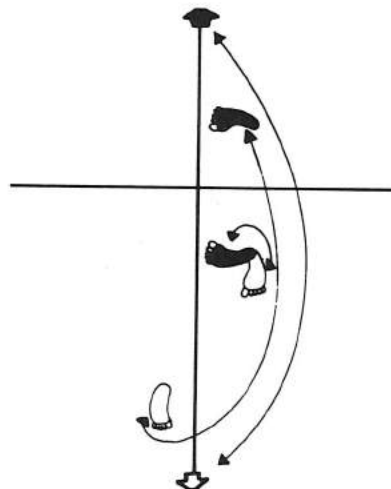


Fig. 31.33a



Fig. 31.34



Fig. 31.35

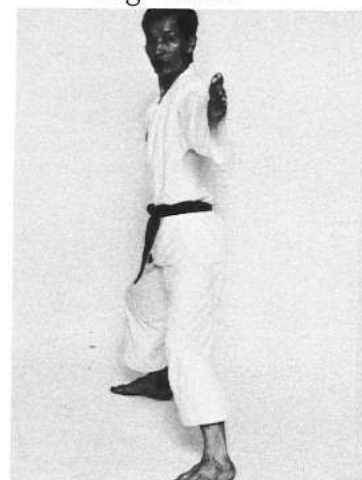


Fig. 31.36

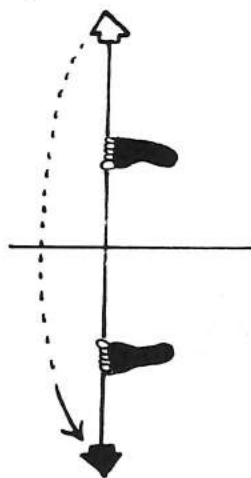


Fig. 31.36a



Fig. 31.37

open, palm in (Figures 31.35 and 31.36). This motion would be used to sweep away an attack with a stick (Figure 31.37).

Position 13 involves two movements, the first being a 180-degree turn to the left accompanied by a sweep with the right foot, which is brought into focus against the extended left hand (Figure 31.38). In actuality the foot sweep would be for the purpose of sweeping aside an attack (Figure 31.39). Then, immediately after the foot has hit the extended left hand and is brought down into a horse stance, the right elbow is

brought around in an attack which, for the purpose of this form, is directed also against the open left hand (Figure 31.40). In fighting, the elbow smash would be directed against the opponent's ribs (Figure 31.41).

For position 14, the left foot is drawn around in back of the right one (Figure 31.42a). The right hand is brought in an arc to a block off the right shoulder, with the upper arm horizontal, the forearm vertical, and the fist faced in, while the left hand follows the right elbow and comes to rest about three inches away from it (Figure 31.42). This is a block



Fig. 31.38



Fig. 31.39



Fig. 31.40

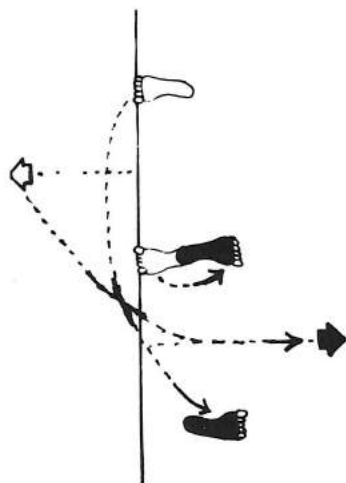


Fig. 31.40a



Fig. 31.41



Fig. 31.42

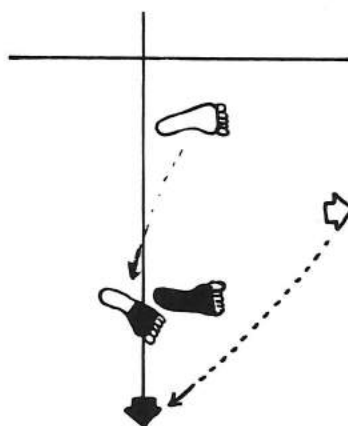


Fig. 31.42a



Fig. 31.43

directed at an opponent coming from the other direction (Figure 31.43). The direction of the block is in the original direction of motion. The eyes are directed to the right, the blocking fist.

For position 15, both fists are directed upward, and the left foot is moved forward (Figures 31.44 and 31.44a). The motion for position 15 provides an uppercut to the opponent's jaw (Figure 31.45). Assuming he has been dealt with, the head turns 180 degrees to look over the left shoulder (Figure 31.46).

To get to position 16, a jump of six to eight feet is made, accompanied by an "Utz," while the body rotates 180 degrees to the left in the air, landing bent forward at the waist with the feet crossed and the fists crossed in front of the body in a double-handed block at

about knee height (Figures 31.47 through 31.49a).

Position 17 is a right-handed double-arm block from a right front stance, the right foot having been moved away from the previous stance (Figures 31.50 and 31.50a). The direction is opposite to the original direction of motion.

For position 18, the head is turned 180 degrees to the left, and the left foot is moved laterally to the left about fourteen to eighteen inches. The right hand is opened and it is driven down and across the body at the opponent's groin (Figure 31.53), which, for the purposes of the form, is just about knee level. The right hand is quickly withdrawn to a right upper block, fingers facing in, behind the right shoulder as the left hand crosses it and comes down



Fig. 31.44

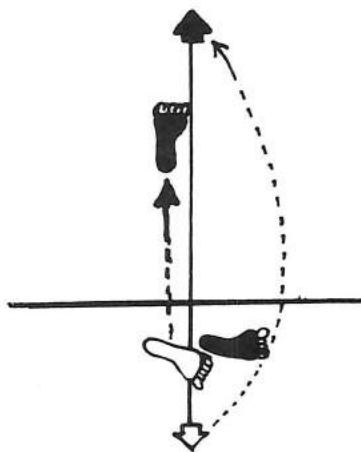


Fig. 31.44a



Fig. 31.45

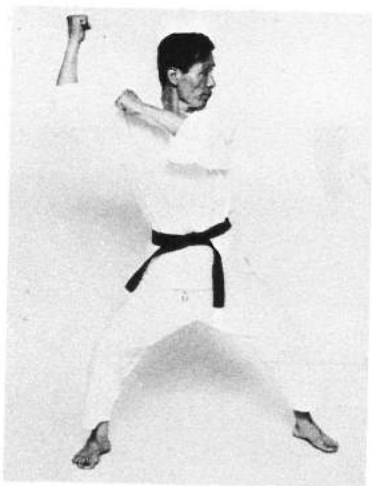


Fig. 31.46



Fig. 31.47



Fig. 31.48



Fig. 31.49

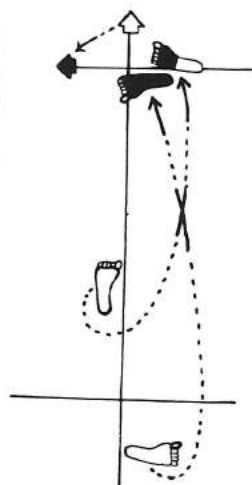


Fig. 31.49a



Fig. 31.50

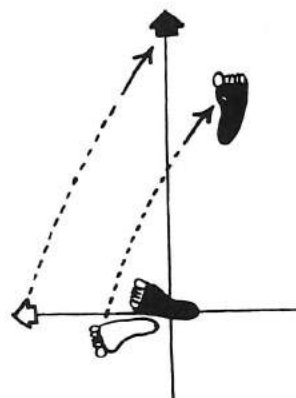


Fig. 31.50a

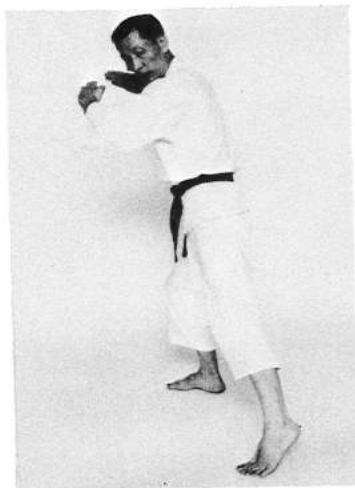


Fig. 31.51



Fig. 31.52

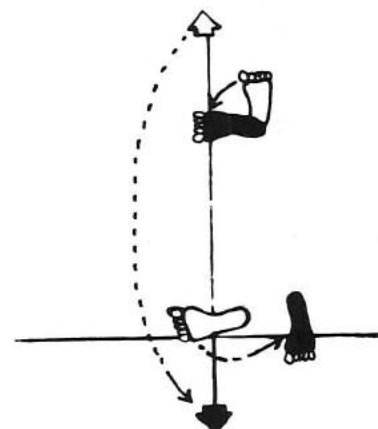


Fig. 31.52a

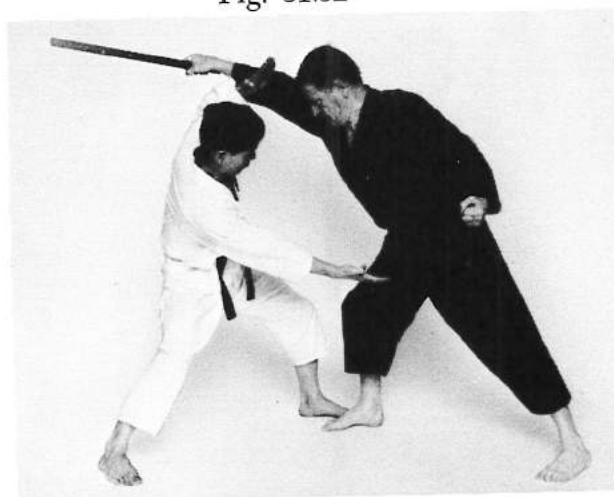


Fig. 31.53



to a lower block to the left side (Figures 31.51 through 31.55). This is position 18.

Getting to position 19 involves only bringing the left foot back so it is next to and parallel with the right one. The arms remain in the same position (Figures 31.56 through 31.58).

For position 20, the student rises to his toes (Figure 31.59) and turns 180 degrees to the left on the balls of his feet with the left heel passing over the top of the right instep (Figure 31.62). At the same time, the arms are raised to the positions illustrated in Figures 31.60 and 31.61.

The final position of Pyong An V, position 21, is shown in Figures 31.63 through 31.65. The right foot is extended in the original direction of motion and a foot to the right to a right back stance. The left open hand is driven down for the groin of the opponent (Figures 31.63 and 31.64) and then drawn back to the position shown. Meanwhile the right hand crosses the left as it moves to a lower block on the left side (Figure 31.65).

The student holds position 21 until the instructor calls him back to the ready position (Figure 31.66).

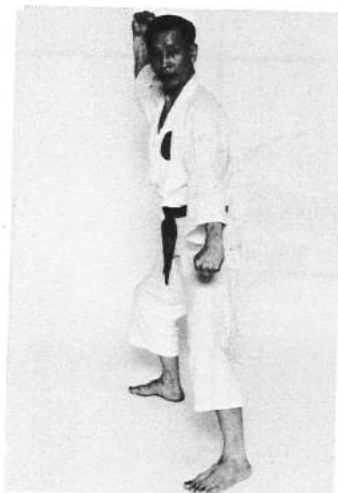


Fig. 31.54



Fig. 31.55

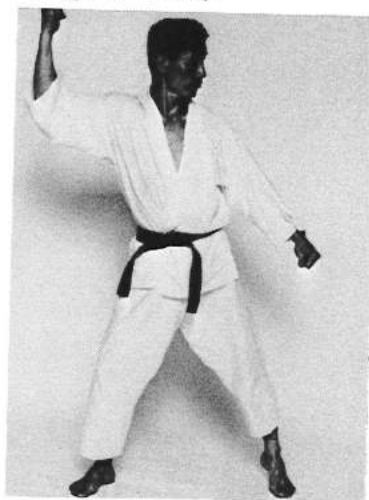


Fig. 31.56



Fig. 31.57



Fig. 31.58

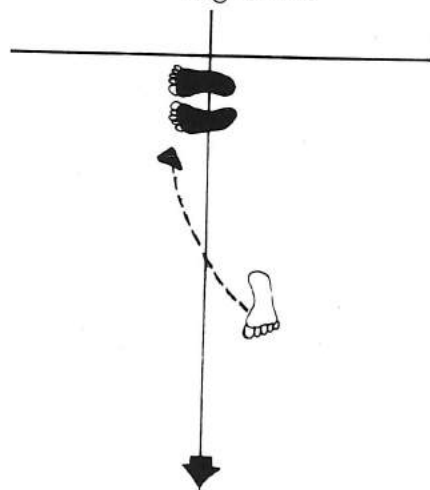


Fig. 31.57a



Fig. 31.59



Fig. 31.60

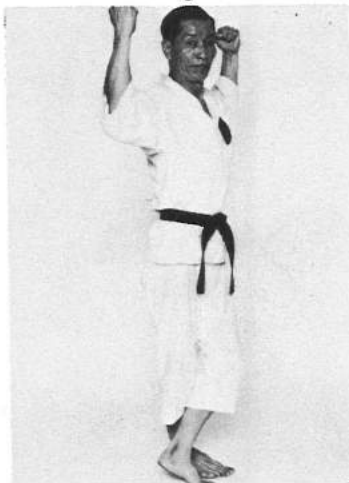


Fig. 31.61

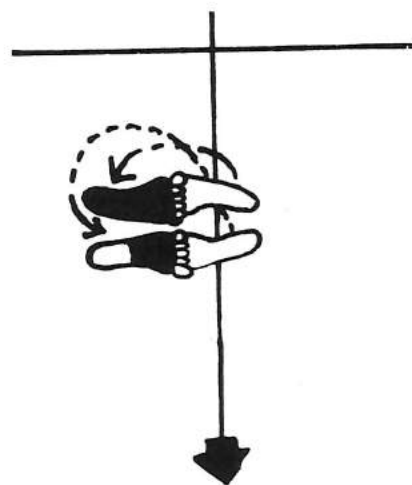


Fig. 31.61a



Fig. 31.62



Fig. 31.63

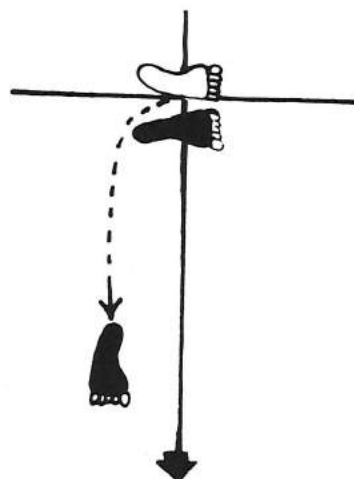


Fig. 31.63a



Fig. 31.64



Fig. 31.65



Fig. 31.66

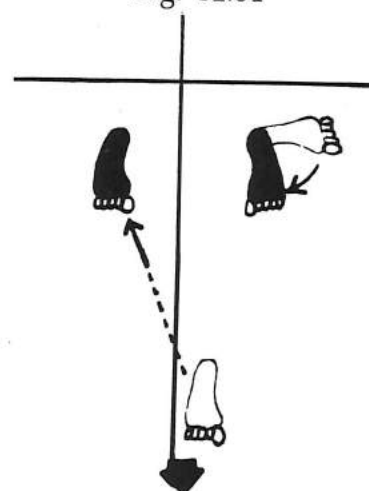


Fig. 31.66a

## Chul Gi I

Chul Gi I is composed of 22 positions, and it takes 23 seconds to execute. On the foot diagram (Figure 32.01), moves 1, 9, and 21 are done with the left foot, moves 10 and 20 are done with the right, and 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15, 16, 17, 18, 19, 22, and 23 involve moving either both feet or neither foot.

The ready position (Figure 32.02) finds the feet together (Figure 32.02a) and the open hands extended at arm's length in front of the belt knot about a foot away from the body with the right hand under the left between the left thumb and the left palm.

For position 1, the left foot is crossed over the right one and placed on the floor about one foot to the right of the right foot (Figure 32.03a). The head is turned to the right (Figure 32.03) while the hands are kept in the same position as in ready position. Then the right foot is crossed in back of the left one and placed on the floor facing forward in a front horse stance (Figure 32.05a). At the same time, the open right hand is swept out to arm's length with the arm parallel to the floor, the palm of the open hand facing to the front and the head still facing right (Figures 32.04 and 32.05).

Position 2 is still in the front horse stance with the head to the right. The left elbow is brought across the body in an elbow smash to the ribs of an opponent on the right side. Actually, the elbow smash hits the right hand, which has been brought in by bending the right arm at the elbow (Figures 32.06 and 32.07).

For position 3, the horse stance is maintained and the head is kept to the right. The right fist is drawn down to the right hip fingers up. The left fist is drawn down sharply on top of the right one with the fingers in, in a vertical position (Figures 32.08 and 32.09).

Position 4 is still in the same horse stance. The movement is a left lower block to the left side, with the head facing to the left (Figures 32.10 through 32.12). The right fist remains on the right hip.

In the same stance, the right fist is brought horizontally across the body in a punch while the head remains turned to the left. The right forearm is horizontal and the left fist is on the left hip (Figures 32.13 and 32.14). This is position 5.

Next the right foot is brought across in front of the left one and placed on the floor about fifteen inches to the left of the left foot facing forward (Figure 32.15a). Immediately thereafter, the left foot is brought in back of the right

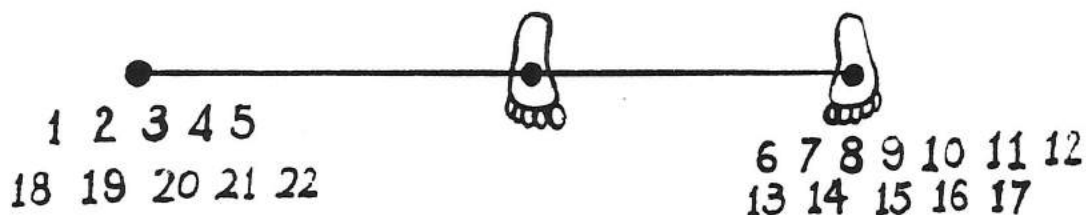


Fig. 32.01

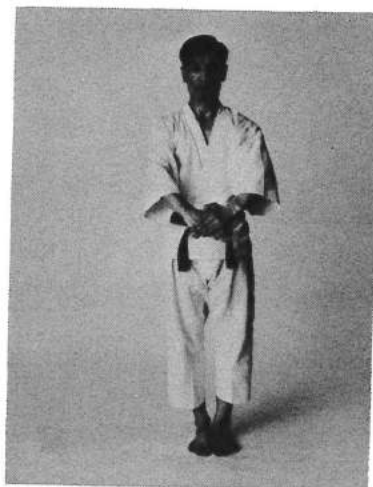


Fig. 32.02

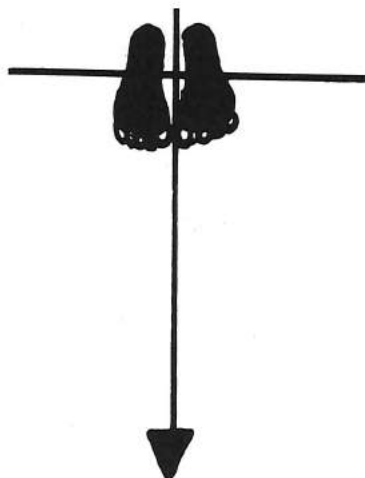


Fig. 32.02a



Fig. 32.03

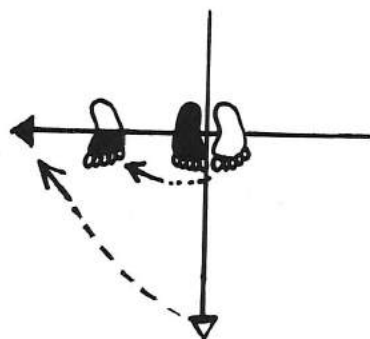


Fig. 32.03a



Fig. 32.04



Fig. 32.05



Fig. 32.05a

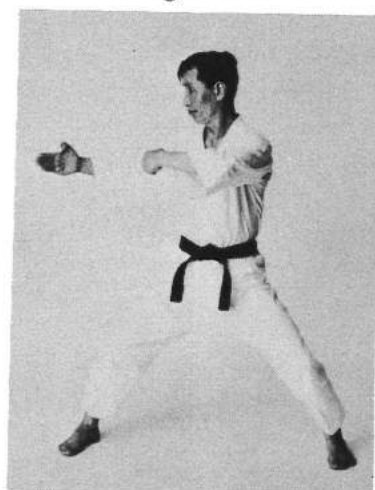


Fig. 32.06



Fig. 32.07

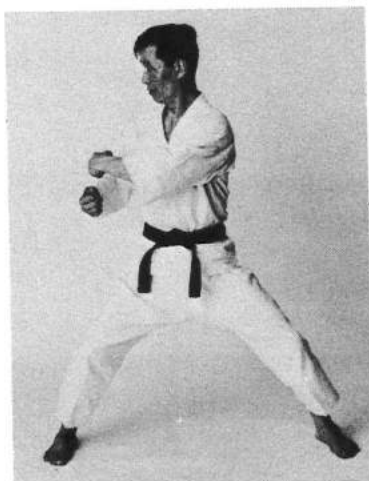


Fig. 32.08



Fig. 32.09



Fig. 32.10



Fig. 32.11



Fig. 32.12

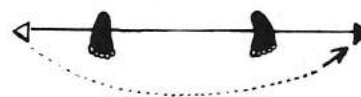


Fig. 32.10a



Fig. 32.13



Fig. 32.14





Fig. 32.15

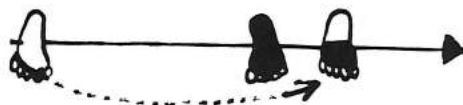


Fig. 32.15a

one into a front horse stance (Figure 32.16a). At the same time the right arm is brought up into a front block position and the left fist is on the left hip (Figures 32.15 and 32.16). This is position 6.

Position 7 includes two movements. The first is done by swinging the left fist around in front of the body into an upper side block, fingers forward, and the right fist into a lower side block to the right of the right leg (Figures 32.17 and 32.18). The second movement is a left front block with the left fist, fingers in, in front of the face and the right fist, fingers down, under the left elbow with the right forearm horizontal across the body (Figure 32.19). The entire movement is done without moving from the front horse stance of the previous movement and with the eyes to the front.

For position 8, first the head is turned to the left (Figure 32.20), followed by a left foot sweep (Figure 32.21), which, in turn, is followed by a left thrust with the left fist rotating clockwise 180 degrees with the fingers now facing out. The right fist remains, fingers down, under the left elbow (Figure 32.22).

The head is then snapped smartly to the right (Figure 32.23), and this time

the right foot sweeps in (Figure 32.24), followed immediately by the left fist's being brought across the body while being rotated counterclockwise 180 degrees, so that it comes to its terminal position just about opposite the right shoulder still on top of the right fist about eye-level high with the fingers in (Figure 32.25). This is position 9.

Still in the same front horse stance, both fists are returned to the right hip with the right fist on the bottom, fingers up, and the left fist on top, fingers in. The head remains looking to the right (Figures 32.26 and 32.27). This is position 10.

From position 10, the head is snapped to the left and both fists are shot to the left, accompanied by a loud "Utz," the left fist ending at arm's length, fingers down, the arm parallel with the floor and shoulder high, and the right fist, fingers down, being about opposite the left breast with the right forearm parallel with the floor (Figures 32.28 through 32.30). This is position 11.

Position 12 (Figures 32.31 through 32.33) is a sweep of the open left hand directly to the left with the left arm parallel to the floor and the head turned left



Fig. 32.16

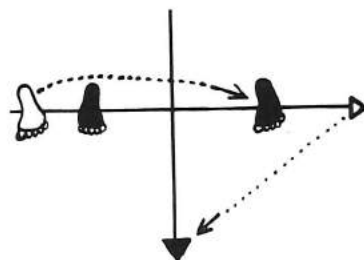


Fig. 32.16a



Fig. 32.17



Fig. 32.18



Fig. 32.19



Fig. 32.20



Fig. 32.21

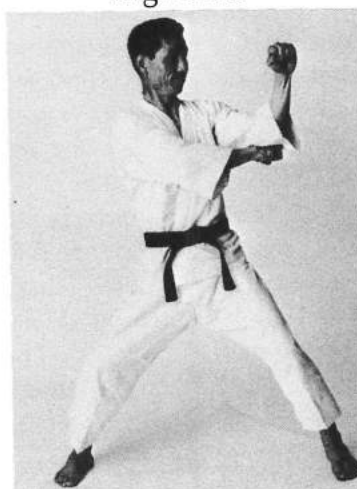


Fig. 32.22



Fig. 32.23



Fig. 32.24



Fig. 32.25



Fig. 32.26



Fig. 32.27



Fig. 32.28



Fig. 32.29



Fig. 32.30



Fig. 32.31



Fig. 32.32

in a horse stance. It is the same as position 1 except it is done to the left side.

From position 12, the rest of Chul Gi I is just the reverse of movements 2 through 11 of this form (Figures 32.34 through 32.58). After the final position is completed, accompanied by an "Utz," a return to the ready position (Figure 32.59) is made on the command of the instructor.

It is to be noted that Chul Gi I is the first form which is not done moving to the front and rear. It is done from side to side. Chul Gi I demands speed and precision of movement. The previous forms have been directed primarily toward the development of speed and strength. Chul Gi I begins another phase, speed and precision.



Fig. 32.33



Fig. 32.34

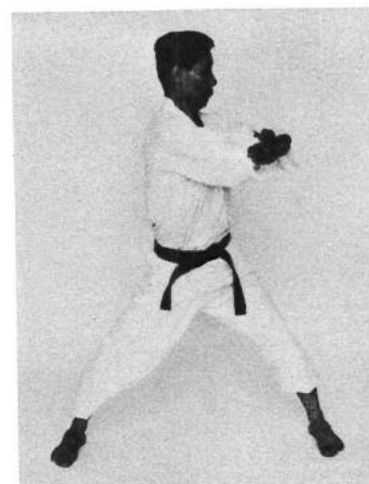


Fig. 32.35

## Pal Sek

Pal Sek, the second brown belt form, is the longest of the forms we have yet encountered. It has 43 positions, and it ought to take 45 seconds to do correctly. The diagram of the foot movements (Figure 33.01) shows successive positions of the feet. Steps 2, 4, 8, 16, 25, 26, 37, 38, and 40 involve moving the left foot, positions 6, 17, 18, 20, 21, 22, 23, 24, 27, 29, 36, 39, and 41 involve moving the right foot, and positions 1, 3, 5, 7, 9, 10, 11, 12, 13, 14, 15, 19, 28, 30, 31, 32, 33, 34, 35, 42, and 43 involve moving either both feet or neither foot.

The ready position is also different from any encountered previously (Figure 33.02). Both fists are held in front of

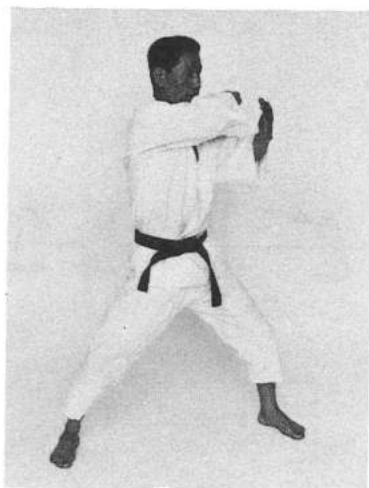


Fig. 32.36



Fig. 32.37



Fig. 32.38



Fig. 32.39



Fig. 32.40



Fig. 32.41

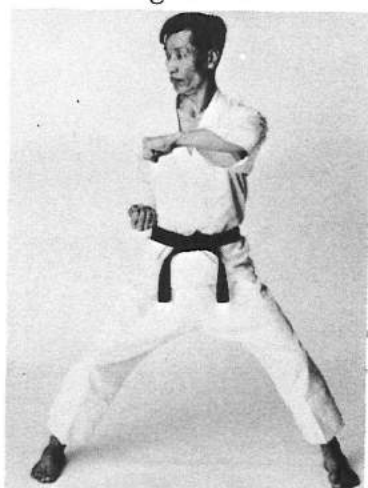


Fig. 32.42



Fig. 32.43

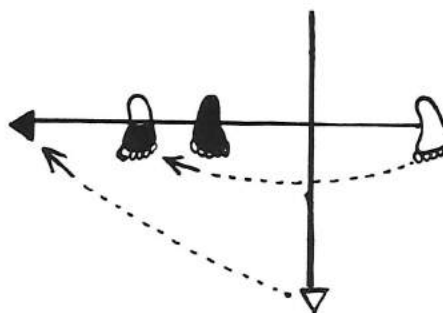


Fig. 32.43a





Fig. 32.44



Fig. 32.45

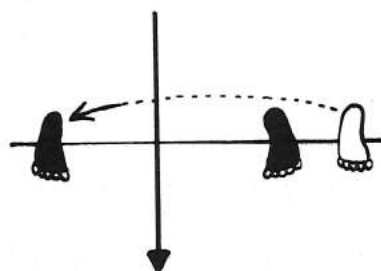


Fig. 32.45a



Fig. 32.46



Fig. 32.47



Fig. 32.48



Fig. 32.49



Fig. 32.50



Fig. 32.51



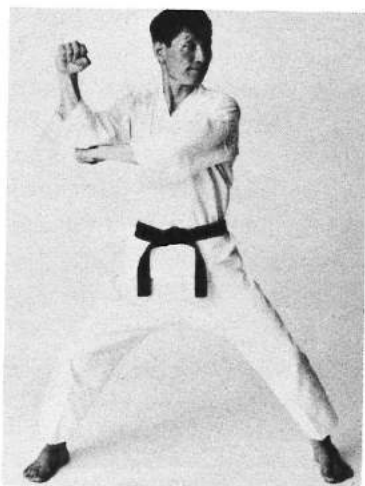


Fig. 32.52



Fig. 32.53



Fig. 32.54



Fig. 32.55



Fig. 32.56



Fig. 32.57



Fig. 32.58



Fig. 32.59

the body at about breastbone level in such a position that the forearms are horizontal. The right fist is held vertically, fingers to the left, and is clenched. The left fist surrounds the right one with the left thumb touching the back of the right thumb, but the left fingers are held half an inch out from the right fingers, so that, although the left fist surrounds the right one, the only contact is the left thumb to the back of the right one. The left fingers are about half an inch away from the right fingers. The stance is maintained with both feet together (Figure 33.02a).

Moving to position 1, the left foot is advanced about ten inches directly to the front, a hop is made off it so the student advances about six feet through the air landing on his right foot, and, after the right foot has landed, the left foot is brought across in back of the right one with the toes of the left foot only touching the floor (Figures 33.03a and 33.05a). In the jump, the object is power, not height. The landing ought to be made with great strength, not like a feather as a ballet dancer would do it. It helps balance if the right foot is somewhere between straight ahead and a 30-

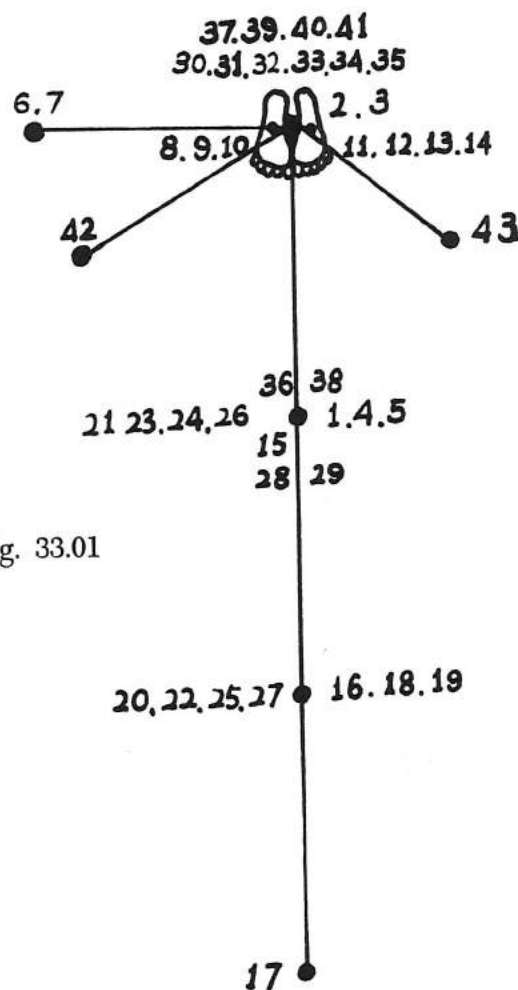


Fig. 33.01

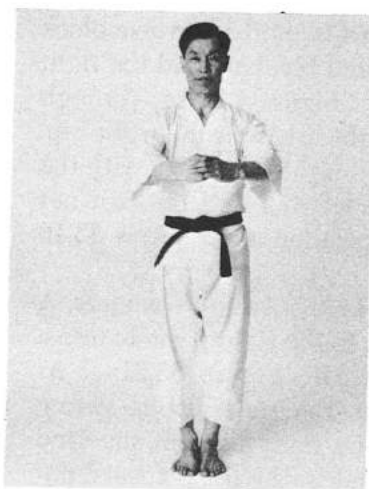


Fig. 33.02

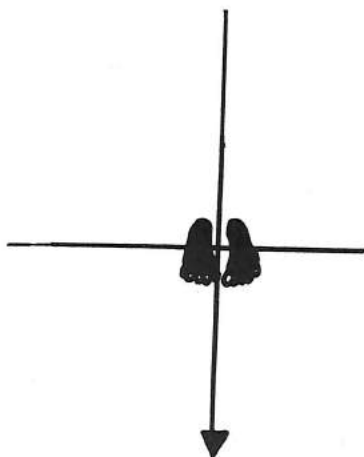


Fig. 33.02a



Fig. 33.03

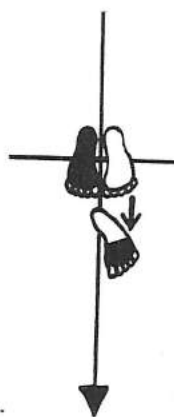


Fig. 33.03a



Fig. 33.04

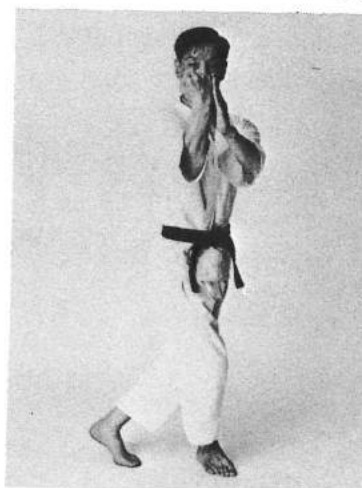


Fig. 33.05

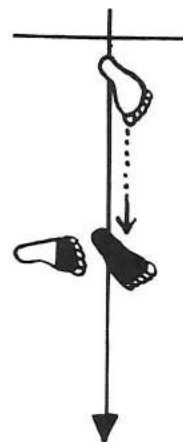


Fig. 33.05a

degree angle to the left when it lands. At the same time, the right fist is brought in an arc to a shoulder-high block, with the knuckles facing out in the direction of motion, and the open left hand is brought against the outside of the right fist, open and palm in, with the tips of the left fingers even with the top of the right fist (Figures 33.03 through 33.05a).

Position 2 involves a 180-degree left turn on the ball of the right foot to a left front stance and a left arm block facing away from the original direction. The right fist is on the right hip (Figures 33.06, 33.07, and 33.07a). Figures 33.08 and 33.09 are simply views with the camera moved 180 degrees to illustrate the movement more fully.

Position 3 is a right-handed block without having moved the feet from position 2 and is thus a reverse block (Figure 33.10 and 33.10a). Figures 33.11 through 33.13 are front views of the same movement with the camera moved 180 degrees.

Position 4 is achieved by rotating 180 degrees to the right on the ball of the left foot and swinging the right foot across to a right front stance facing in the original direction (Figure 33.15a). As the body turns, the left fist does a single-arm block

so that position 4 is another reverse block with the left hand blocking and the right foot forward (Figures 33.14 through 33.15). The right fist is on the right hip.

Position 5 is a right arm block with the left fist on the left hip and the feet not moved from position 4 (Figures 33.16 and 33.17).

Position 6 requires two movements. A 90-degree turn to the right is made into a right front stance (Figure 33.21a). At the same time, the right fist is swung down across the body into an inverted lower block; that is, the fist is turned fingers up instead of the normal fingers down (Figures 33.18 and 33.19). The right fist is focused in the lower-block position for only an instant, after which it is brought out, around, and up with a counterclockwise motion into a normal right single-arm block. The left fist is on the left hip (Figures 33.20 and 33.21).

Position 7 involves no movement of the feet from the position of 5. Still in a right front stance, the student swings his left fist in a large counterclockwise arc across the body, bringing it to a normal block in front of the body. This requires twisting the chest to the right and possibly lifting the left heel off the floor (Figures 33.22 through 33.24a).



Fig. 33.06

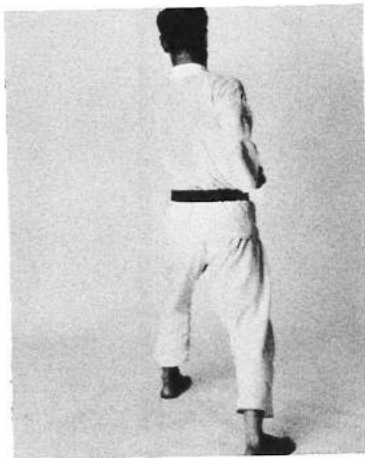


Fig. 33.07

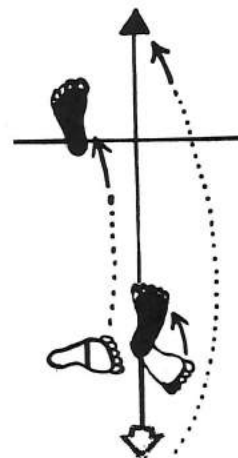


Fig. 33.07a



Fig. 33.08



Fig. 33.09

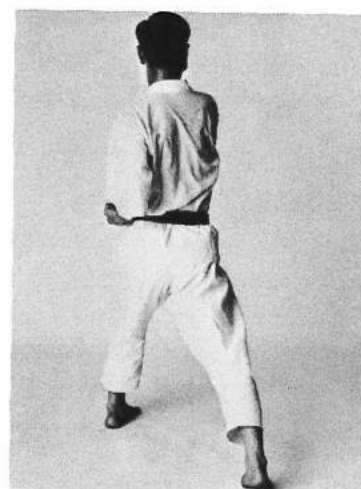


Fig. 33.10



Fig. 33.10a



Fig. 33.11



Fig. 33.12



Fig. 33.13



Fig. 33.14



Fig. 33.15

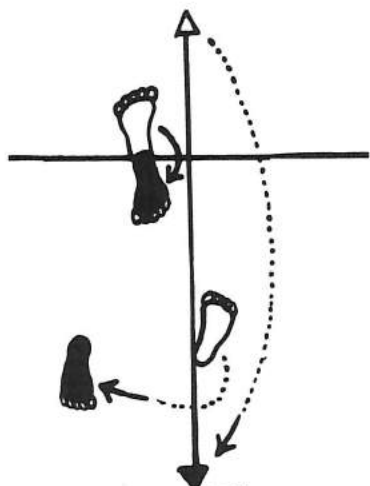


Fig. 33.15a

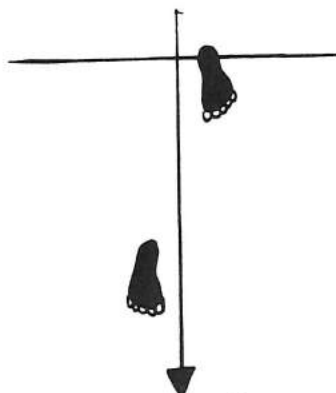


Fig. 33.17a



Fig. 33.16



Fig. 33.17



Fig. 33.18



Fig. 33.19



Fig. 33.20



Fig. 33.21

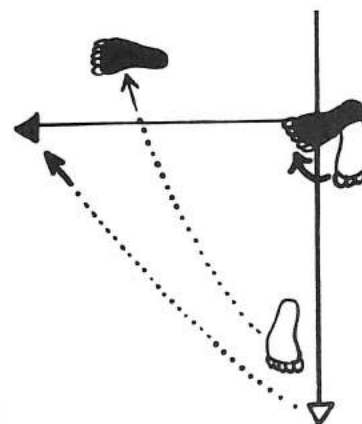


Fig. 33.21a



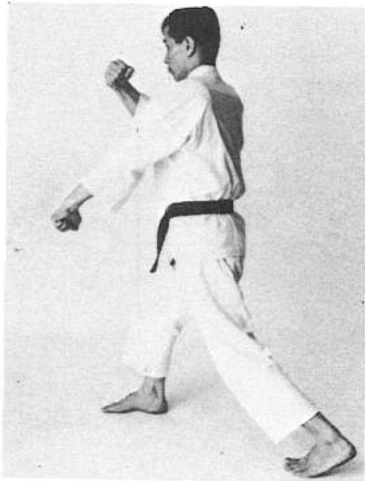


Fig. 33.22



Fig. 33.23



Fig. 33.24

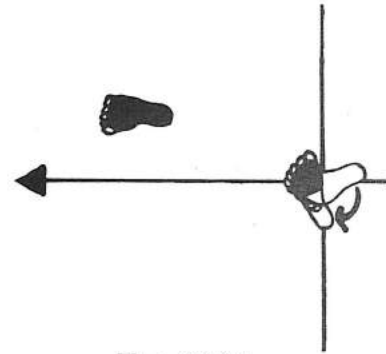


Fig. 33.24a

For position 8, a 90-degree turn is made to the left into a horse stance facing the original direction of motion (Figures 33.25 through 33.26a). The fists are placed on the right hip with the right fist, fingers up, on the bottom and the left fist, fingers in, on top of it.

For position 9, the left knife-hand attack is swung out from its position on the right hip. It makes an arc approximately parallel to the floor and comes to rest in front of the center of the body at shoulder height. The right fist remains on the right hip (Figures 33.27 and 33.28). It

is followed immediately by position 10, which is a right middle-target punch while the left fist is withdrawn to the left hip (Figures 33.29 and 33.29a).

For positions 11 and 12, the right fist makes a deep clockwise swing across the body coming into a front block, with the chest facing to the left and the stance remaining a front horse stance. The head faces directly to the front (Figures 33.30, 33.31, and 33.31a). This block is followed immediately by a left middle-target punch while the right hand is withdrawn to the right hip. As the left punch is



Fig. 33.25



Fig. 33.26

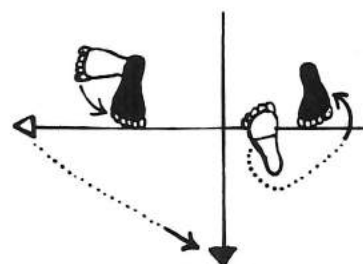


Fig. 33.26a



Fig. 33.27



Fig. 33.28



Fig. 33.29



Fig. 33.30

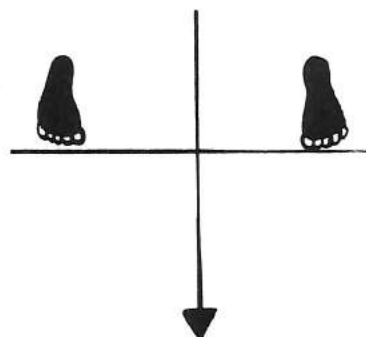


Fig. 33.29a



Fig. 33.31

made, the body is snapped back, so the chest is once again facing directly to the front (Figures 33.32 and 33.32a).

Positions 13 and 14 are the same thing to the right (Figures 33.33 through 33.36a). The left fist makes the big counterclockwise arc coming into the block while the chest is turned right for position 13. The right fist makes a middle-target punch for position 14. The stance has not been changed.

Position 15 is a right knife-hand block in a right back stance in the original direction of motion (Figure 33.38). From the horse stance (Figure 33.37), first the left foot is drawn in halfway to the right one (Figure 33.37a) and then the right one is advanced to the right back stance (Figure 33.38a).

Positions 16 and 17 are a left and then another right knife-hand block in the same direction as 15 (Figures 33.39 through 33.40a).

Position 18 is another left knife-hand block, but it is done from a step backward from position 17 into a left back stance (Figures 33.41 and 33.41a).

For position 19 (Figures 33.42, 33.42a, and 33.43), there is no movement in the positions of the feet. The right open

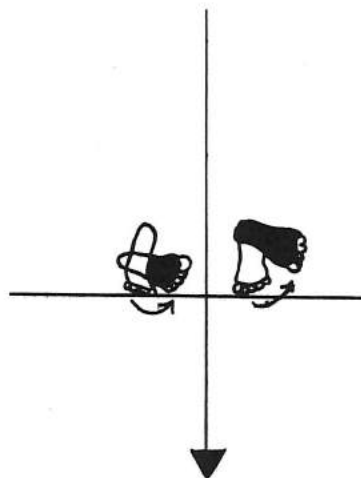


Fig. 33.31a

hand is almost in a rising-block position with the left open hand, fingers pointing directly up about three inches below the middle of the right forearm.

From position 19, a right side kick is made in the original direction of motion while both hands clutch as if grabbing the opponent's clothing and then they are pulled in toward the body as if pulling the opponent into the side kick. An "Utz" is barked with the kick. After the kick is delivered, the body turns 180 degrees to the left, and the weight falls back onto the right foot in a left back stance. The hands are in a left knife-hand block (Figures 33.44 through 33.45a). Figure 33.46 is another view of 33.45. This is position 20.

Position 21 is a right knife-hand block in a right back stance advanced in the same direction as 17, along the return line (Figures 33.47, 33.47a, and 33.48).

From position 21, the right foot is drawn back to a position immediately next to the left foot (Figures 33.49 and 33.49a). The hands are drawn down and then up in a wide arc at arms' length as the hands are made into fists. The terminal position is with the fists about an inch away from the forehead and about two



Fig. 33.32

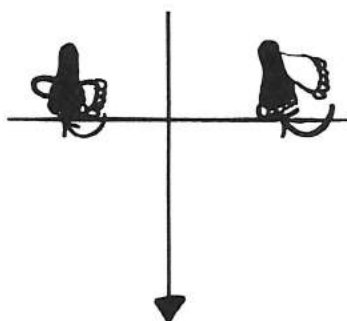


Fig. 33.32a



Fig. 33.33



Fig. 33.34



Fig. 33.35

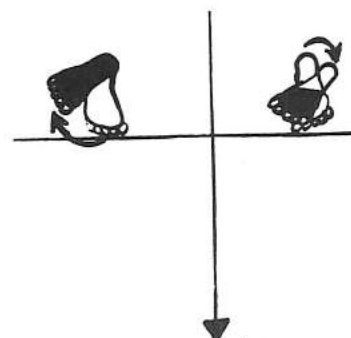


Fig. 33.35a



Fig. 33.36

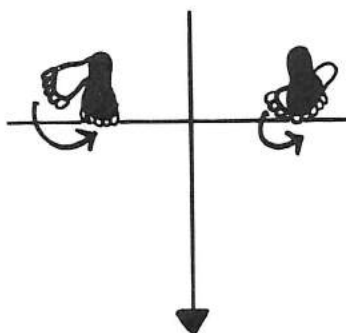


Fig. 33.36a

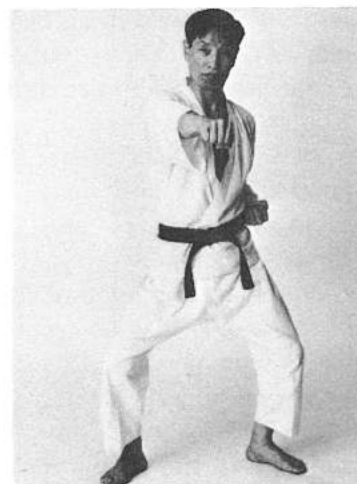


Fig. 33.37

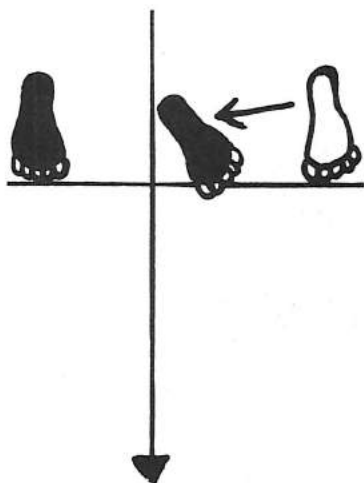


Fig. 33.37a



Fig. 33.38

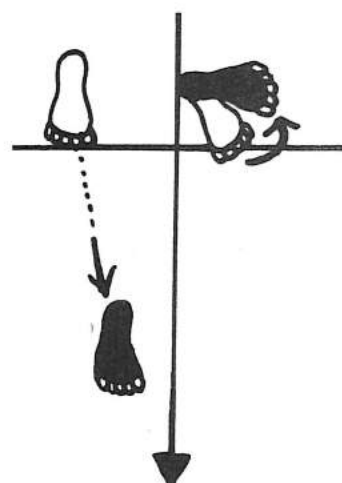


Fig. 33.38a



Fig. 33.39

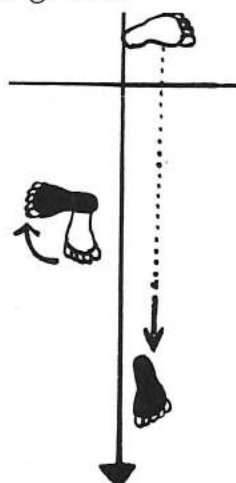


Fig. 33.39a



Fig. 33.40

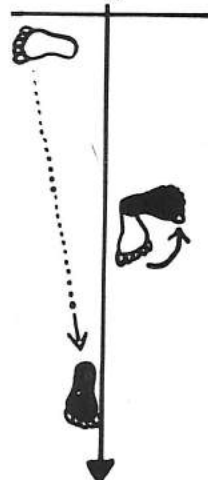


Fig. 33.40a



Fig. 33.41

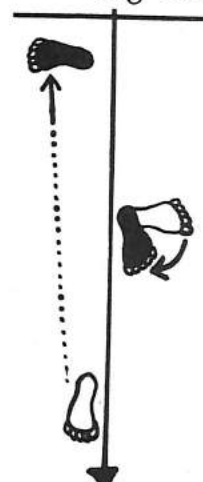


Fig. 33.41a



Fig. 33.42



Fig. 33.42a



Fig. 33.43



Fig. 33.44

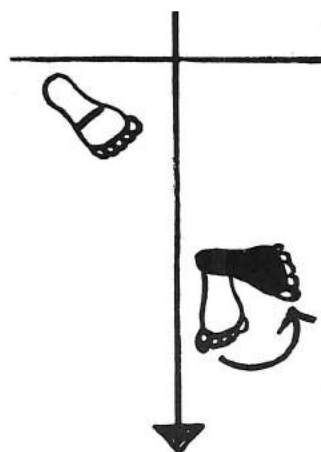


Fig. 33.44a

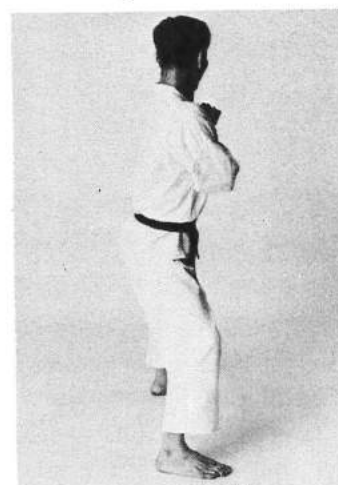


Fig. 33.45



Fig. 33.45a



Fig. 33.46

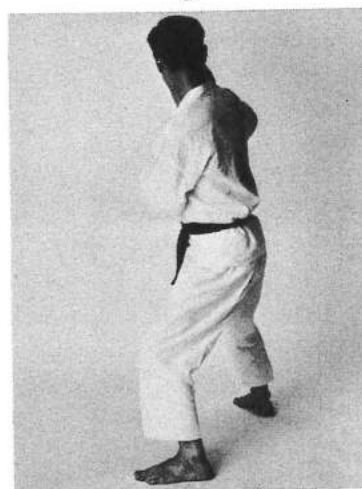


Fig. 33.47



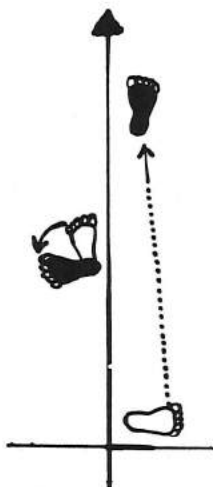


Fig. 33.47a



Fig. 33.48



Fig. 33.49

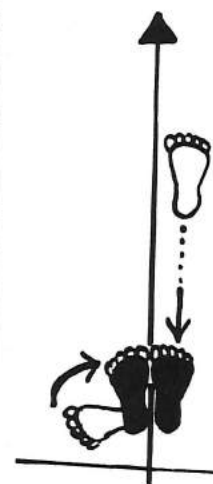


Fig. 33.49a

inches apart, with the backs of the fists facing the forehead, that is, fingers out (Figures 33.50 through 33.52, with 33.52 a front view, although the actual direction of motion is back toward the point of origin). This is position 22.

For position 23, both fists are drawn sharply away from each other until they are about a foot apart at forehead level (Figure 33.53). Then they are looped down to the sides at about belt level, now with the fingers up, from which point they are driven sharply forward to forearm length away from the body, as if making a simultaneous attack to the midsection of an opponent (Figures 33.53 through 33.58). At the same time the right foot is advanced into a right front stance (Figure 33.56a).

Position 24 keeps the feet in the same position, although the right foot can be raised an inch or two from the floor and replaced while a right middle-target punch is made with the left fist being withdrawn to the left hip (Figures 33.59 through 33.62, with the last two pictures being front views for the purpose of illustrating the position).

Position 25 involves a 180-degree turn

to the left, moving the left foot to the left, a right knife-hand attack to the groin, withdrawing the knife-hand to a rear upper block while making a left-handed lower block across the right hand, and ending up in a left back stance in the original direction of motion (Figures 33.63 through 33.68).

For position 26, the only thing moved is the left foot, which is drawn so it is parallel with and right next to the right one (Figures 33.69 through 33.72).

For position 27, a 180-degree turn is made to the left with the left fist being withdrawn to the left hip and the right fist being brought to a low block on the right side while the right foot is brought down in a stamp to a horse stance. The head is turned to the right (Figures 33.73 through 33.74a).

Position 28 leaves the feet in the same position as 27, a horse stance facing left from the original direction of motion. The head is turned from right to left, and a sweep across the body is made with the left open hand so it is at arm's length to the left at shoulder height with the arm parallel to the floor (Figures 33.75 through 33.77).

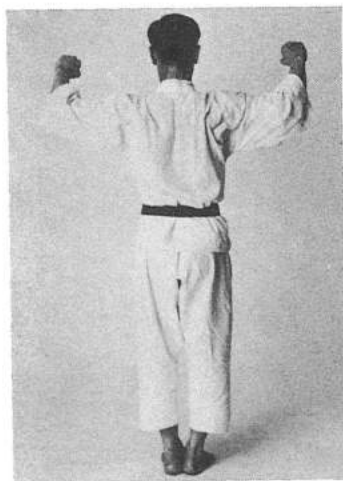


Fig. 33.50



Fig. 33.51



Fig. 33.52

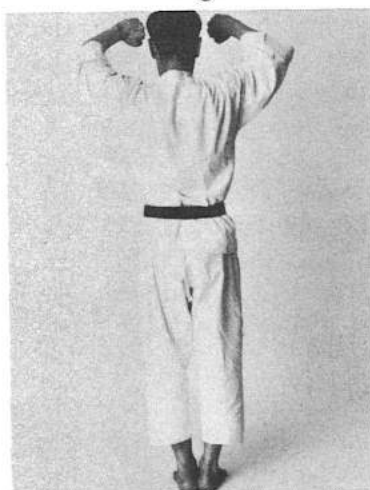


Fig. 33.53



Fig. 33.54



Fig. 33.55

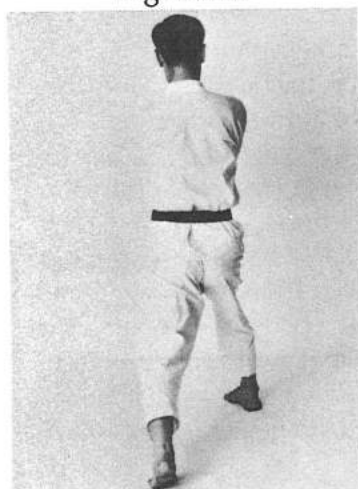


Fig. 33.56

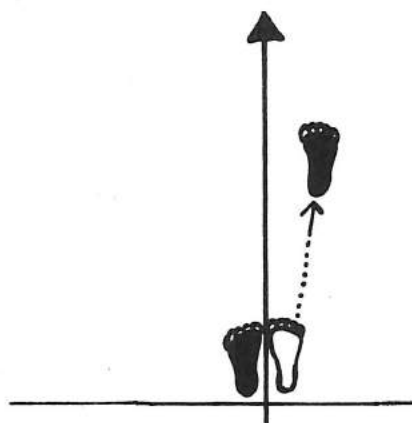


Fig. 33.56a



Fig. 33.57



Fig. 33.58

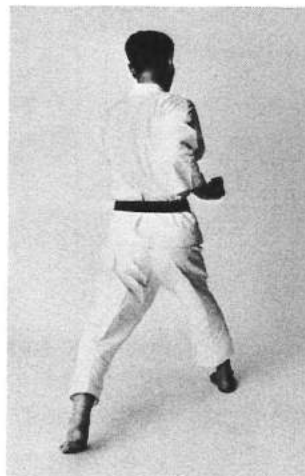


Fig. 33.59



Fig. 33.60

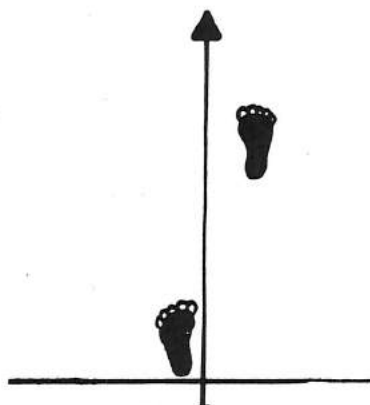


Fig. 33.60a



Fig. 33.61

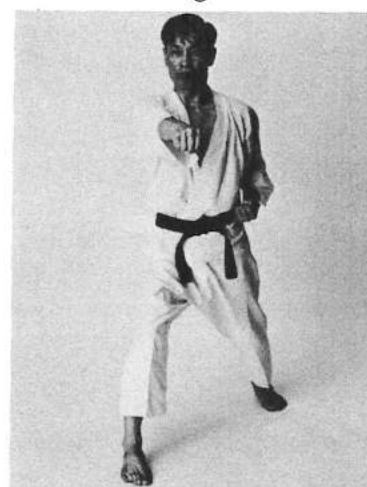


Fig. 33.62



Fig. 33.63



Fig. 33.64



Fig. 33.65



Fig. 33.66

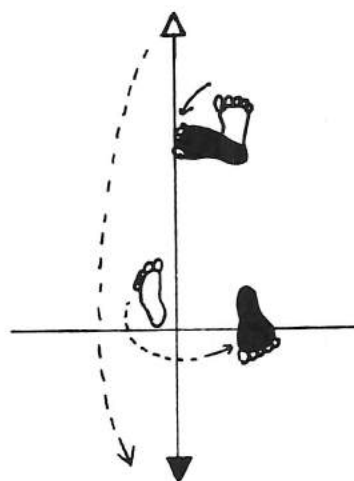


Fig. 33.66a



Fig. 33.67



Fig. 33.68



Fig. 33.69



Fig. 33.70

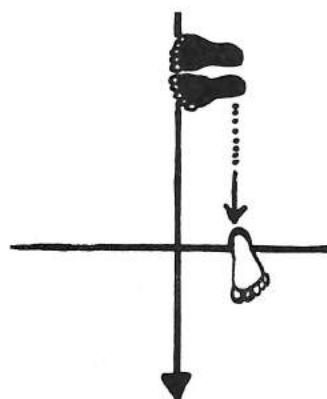


Fig. 33.70a



Fig. 33.71



Fig. 33.72



Fig. 33.73



Fig. 33.74

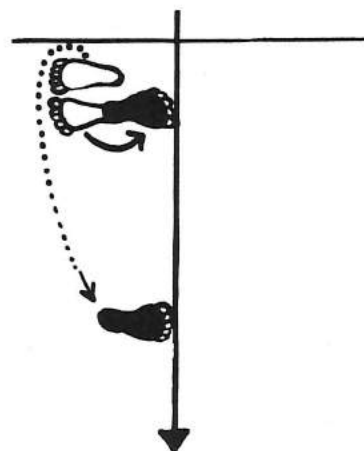


Fig. 33.74a



Fig. 33.75



Fig. 33.76



Fig. 33.77

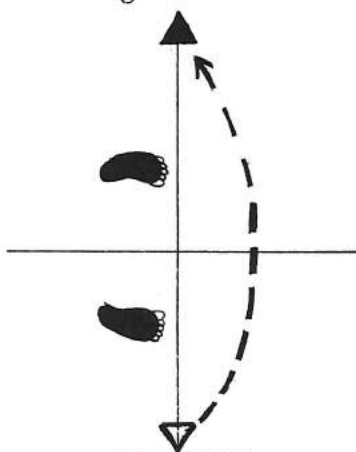


Fig. 33.76a



Next, a 180-degree turn is made to the left with a right foot sweep directed against the extended left hand, the right foot being brought down into a horse stance facing right (Figure 33.78). This is step 29. Immediately thereafter, the right elbow is brought around in an elbow smash against the left hand (Figure 33.79). This is position 30.

From position 30, with the right elbow against the left hand, the right forearm is brought sharply down in a block, keeping the right forearm parallel with the floor (Figures 33.80 and 33.83). This is immediately followed by a similar block with the left arm while the right one is being brought back up outside the left blocking arm (Figures 33.81 and 33.84). A third such block is made by bringing the right arm down inside the left one (Figures 33.82 and 33.85). These three constitute positions 31, 32, and 33. Nothing is moved from position 30 but the arms.

From position 33, both fists are brought back to the left hip with the right one, fingers in, on top of the left one, fingers up (Figure 33.86). The feet are not moved. This is position 34.

For position 35, the feet also remain

stationary. The fists are thrust to the right to positions about a foot out from the body, which is bent slightly sideways from the waist. The fists are thrust directly along the return line of motion, 90 degrees to the right of position 34. The right fist, fingers up, is about waist high. The left fist, fingers down, is about forehead high. Looking from the side, each fist ought to be striking the same vertical plane (Figures 33.87 through 33.89).

The right foot is then drawn back next to and parallel with the left one, facing directly away from the original direction of motion, and the fists are drawn back to the right hip with the right fist on the bottom, fingers up, and the left fist on top, fingers in (Figures 33.90, 33.90a, and 33.91). This is position 36.

For position 37, the left foot does a foot sweep to the front and then is advanced into a left front stance, as the fists are moved into the same attacking position as in step 35, but with the right fist above and the left below this time, the right to the face and the left to the mid-section (Figures 33.92 through 33.93a).

For position 38, the left foot is withdrawn to a position next to and parallel with the right one, and the fists are



Fig. 33.78

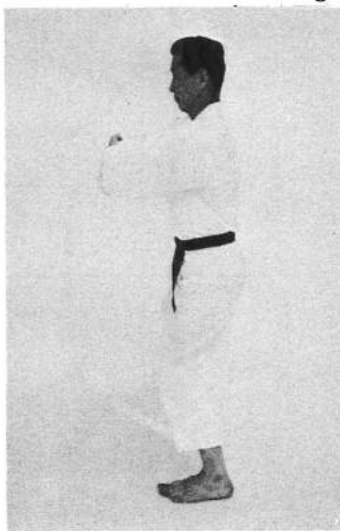


Fig. 33.79

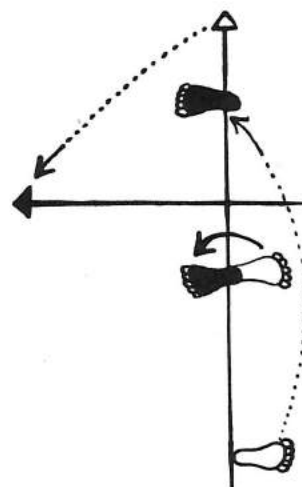


Fig. 33.79a





Fig. 33.80



Fig. 33.81



Fig. 33.82

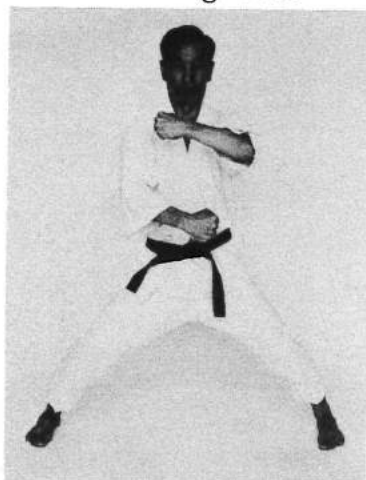


Fig. 33.83



Fig. 33.84

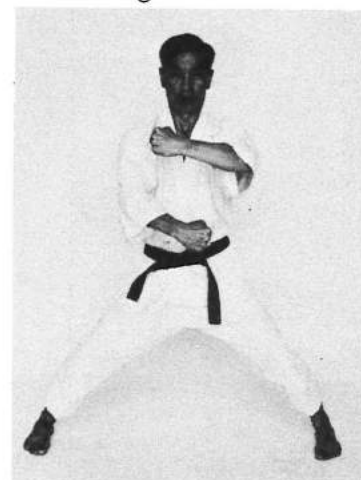


Fig. 33.85



Fig. 33.86

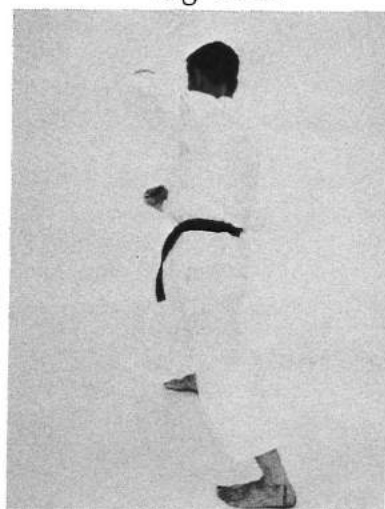


Fig. 33.87

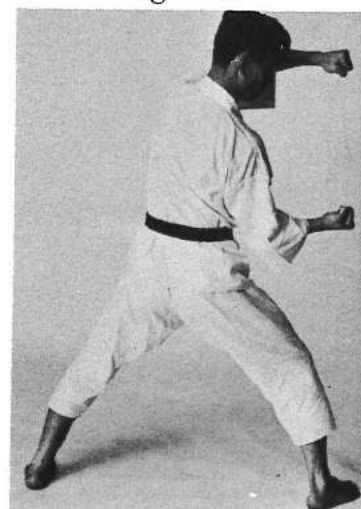


Fig. 33.88

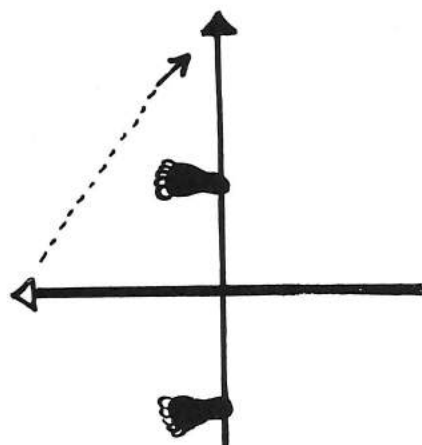


Fig. 33.87a

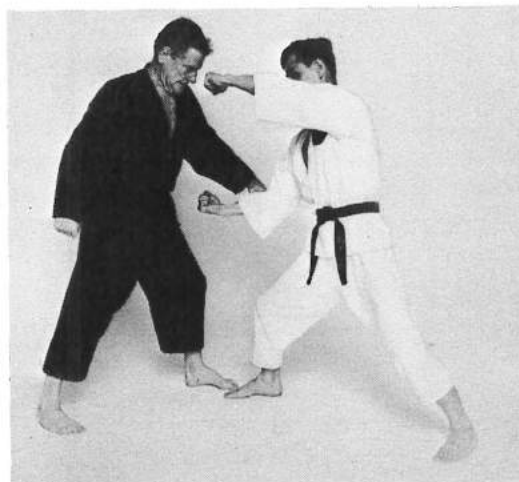


Fig. 33.89

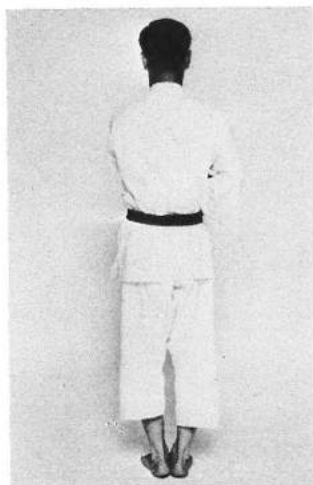


Fig. 33.90

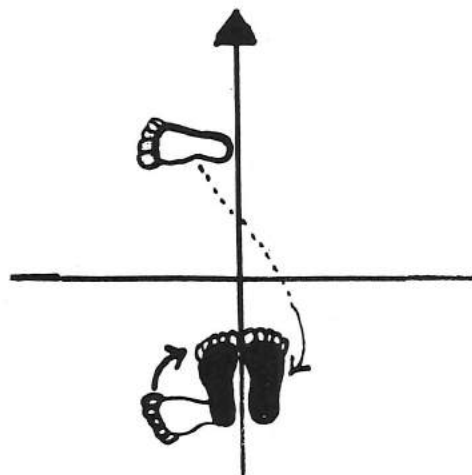


Fig. 33.90a



Fig. 33.91



Fig. 33.92

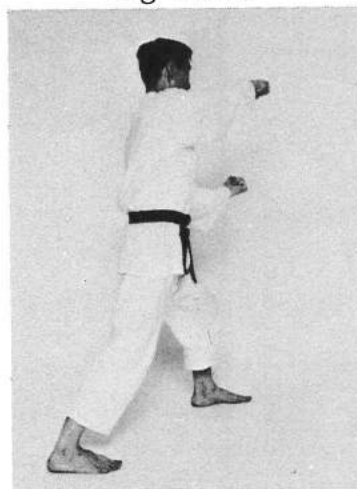


Fig. 33.93

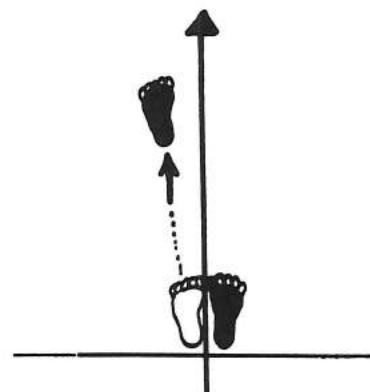


Fig. 33.93a

brought to rest on the left hip with the left fist on the bottom, fingers up, and the right one atop it, fingers in (Figures 33.94, 33.94a, and 33.95).

Position 39 requires another right foot sweep, advance into a right front stance, and a double fist attack, this time with the left fist on top and the right one below (Figures 33.96 through 33.97a).

For position 40, a turn of a little more than 180 degrees is made to the left (Figure 33.100a), the right arm is swung in a large clockwise arc, and the fist is brought to a blocking position in front of the face. The chest faces left with the head to the right (Figures 33.98 through 33.100).

Rotating the body 180 degrees to the right, a counterclockwise left arm sweep and block are made the same as for position 40 but facing the body to the right and the head left (Figures 33.101 through 33.103a). This is position 41.

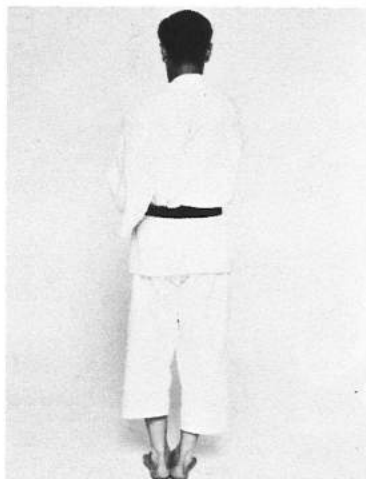


Fig. 33.94

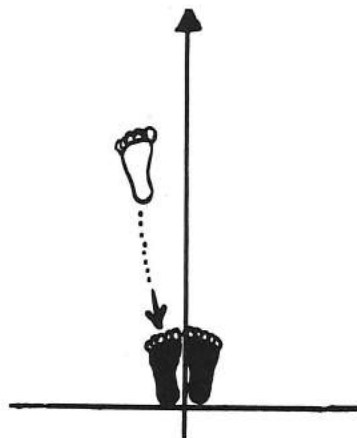


Fig. 33.94a

From position 41, the left foot is moved across in front of the right one along a line 45 degrees to the right of the original line of motion. Then the right foot is brought past the left one to a right back stance along the 45-degree right line. The hands are brought to a right knife-hand block (Figures 33.104 through 33.106a). This is position 42.

For the final position, 43, the right foot is crossed in front of the left one along a line 45 degrees to the left of the original line of motion, a 90-degree left turn from position 42. Then the left foot is brought in back of and past the right one into a left back stance along the 45-degree left line, and the hands are brought into a left knife-hand block (Figures 33.107 through 33.109a). As the hands are brought into the final position, an "Utz" is barked.

On command, a return is made to the ready position (Figure 33.110).



Fig. 33.95



Fig. 33.96

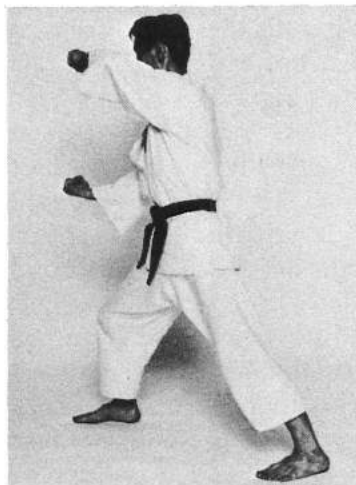


Fig. 33.97

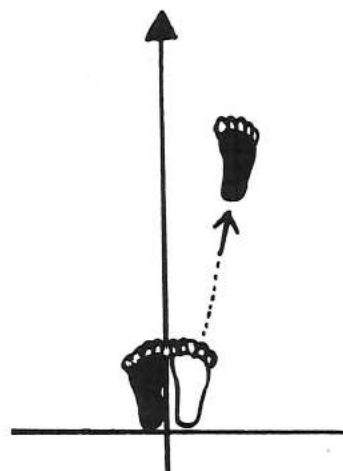


Fig. 33.97a



Fig. 33.98



Fig. 33.99

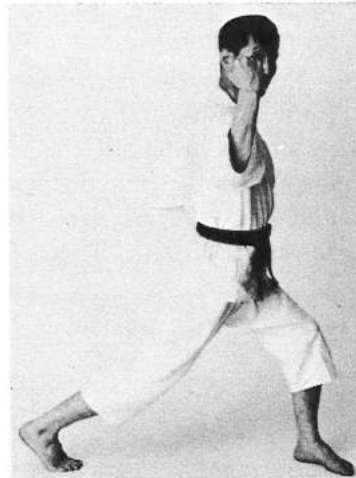


Fig. 33.100

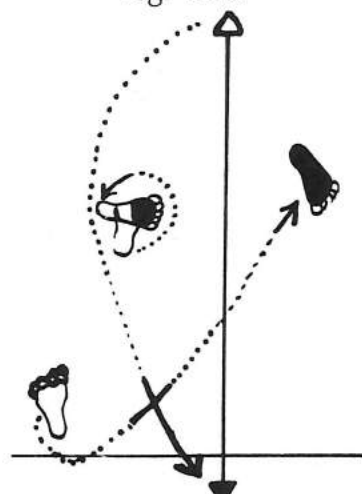


Fig. 33.100a



Fig. 33.101



Fig. 33.102



Fig. 33.103

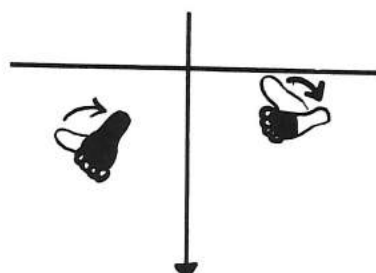


Fig. 33.103a



Fig. 33.104

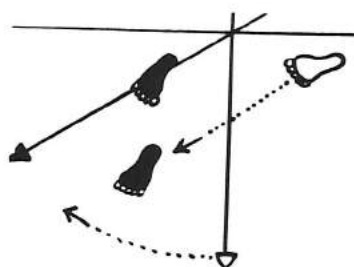


Fig. 33.104a



Fig. 33.105



Fig. 33.106

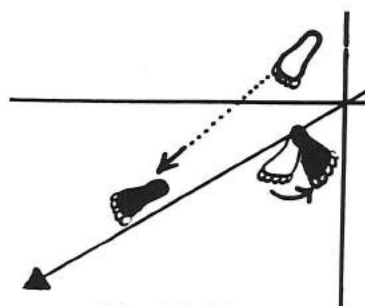


Fig. 33.106a



Fig. 33.107

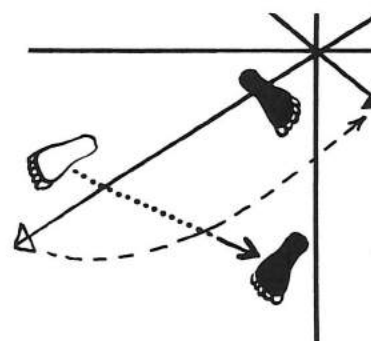


Fig. 33.107a



Fig. 33.108



Fig. 33.109

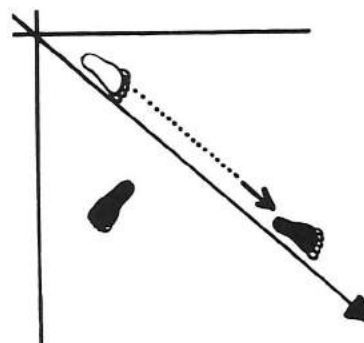


Fig. 33.109a



Fig. 33.110



## chapter 7

### Three Step Sparring

The next step in the Tae Kwon Do training is what we call "Three Step Sparring." It consists of simple attacks, simple blocks, and then counterattacks. As in the case of forms, some beginning students are inclined to think that Three Step Sparring is just another exercise the instructors thought up to keep students busy. Here again, the concept held by such beginners is far off target. Three Step Sparring has several functions. We will consider these functions before describing in detail what Three Step Sparring actually involves so the reader can associate the movements with what they aim to accomplish.

One of the most important functions of Three Step Sparring is to give the student the opportunity to think out new attacks and to experiment with them. If he does not devise new attacks while he is doing his Three Step Sparring, if he merely does the rudimentary and simple ones he first learned, he is wasting time and effort and a good opportunity to improve his Tae Kwon Do. On the other side of the coin, a student will often think up attacks and counterattacks outside the gymnasium. Three Step Sparring gives him an opportunity to try them out and sometimes to find that they just will

not work so he can discard them and spend his time on ones which will work.

It has been our experience that some of the attacks developed in Three Step Sparring are not practical in free-style fighting: either they are just not suitable or they are too difficult or they do not work out the way they are supposed to. That all his newly acquired techniques do not work in actual fighting ought not to discourage the student. He ought to go ahead and devise better and more effective techniques.

Sometimes a student has developed an attack in Three Step Sparring which seems to work and would appear actually to be effective in free-style fighting, but, when he is fighting, he simply cannot use the new technique. He wants to use it, but by the time he has his thoughts in order and is ready to use it, the opportunity has passed. He ought not to let this discourage him. If he keeps thinking about it and looking for the opportunity to use it, one day he will find that, without being conscious of it, he has used his new technique and it has become a part of his repertoire. This is the way Tae Kwon Do works.

Another benefit which must come from Three Step Sparring is the habit of

keeping the eyes right on the opponent even while blocking or stepping away from a blow and most especially when the opponent is making his counterattack. It is natural to avert the eyes from impending danger. If somebody comes at you with a knife or a pail of water or if your car is about to hit something, the natural reaction is to avert the eyes, an atavistic device to protect them. In Three Step Sparring, the final move is a counterattack. The person counterattacked has the opportunity to learn to keep his eyes on the opponent when the counterattack is made. It is absolutely vital to develop this habit in Three Step Sparring because, when the time comes for free-style fighting, averted eyes at the time of an attack by the opponent are fatal to coordinated, efficient fighting. When the eyes are averted from an attack, the person attacked loses sight of the opponent and has to relocate him when the eyes are again brought back to the arena. Also, during the time the eyes are closed or averted, the opponent can hammer in a whole series of blows at will. In the case of a defense against a knife attack in the street, imagine the advantage to the attacker if the attacked closes his eyes or averts them. Three Step Sparring provides the opportunity to learn to keep the eyes open and on the opponent at all times. To learn this one thing alone goes a long way in equipping the student to protect himself on the street or anywhere else.

If the student puts full attention and energy into his Three Step Sparring, he can learn and sharpen all aspects of Tae Kwon Do, speed, power, focus, precision, and balance.

Now, what is Three Step Sparring?

Students face each other and bow (Figure 34.01). Then they come to the

normal ready position for this exercise (Figure 34.02). The attacker (in this case the one in black) moves his right foot to the rear so he is in a left front stance; he brings his left fist to a left lower block; and he places his right fist on his right hip (Figure 34.03). Then, and this is absolutely mandatory, the attacker says, "Ready" or "Utz." When the defender is ready, he says, "Ready" or "Utz" or "Yes."

The attacker then moves into a right front stance and delivers a right upper target punch to the upper lip of the defender. Of course the blow is short; it does not actually hit the defender's upper lip even if the defender misses the block. The defender steps back with the right foot into a left back stance and blocks the blow with a left knife-hand block, bringing the back of his left hand to the base of the attacking wrist and then rides the attacking hand out and down for about a foot (Figure 34.04). The attacker then makes a left upper-target punch and then another right one. The defender blocks each the same way (Figures 34.05 and 34.06).

After the third attack and third block, the defender steps in with a counterattack. This is where much of the learning in Three Step Sparring takes place. In this case (Figures 34.07 and 34.08), the counterattack is a punch to the chin. The counterattacker must deliver this blow with full energy and an "Utz." If he steps all the way to a right front stance directly ahead, the chances are that he will be too close to the original attacker and will therefore have to shorten his punch, which, in actual combat, would make the punch virtually ineffective. Therefore, the counterattacker steps ahead and out to the side so he can deliver a full blow and yet end it at least six and preferably

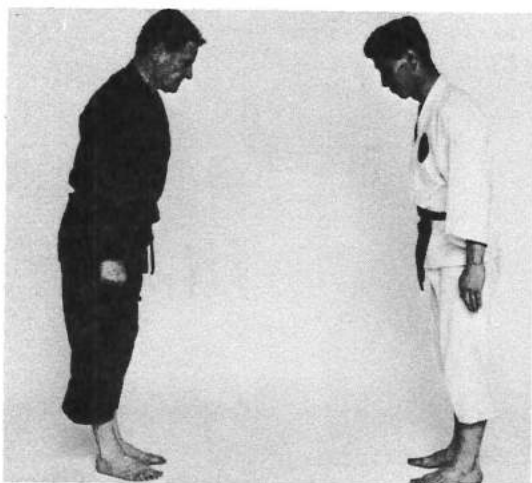


Fig. 34.01



Fig. 34.02

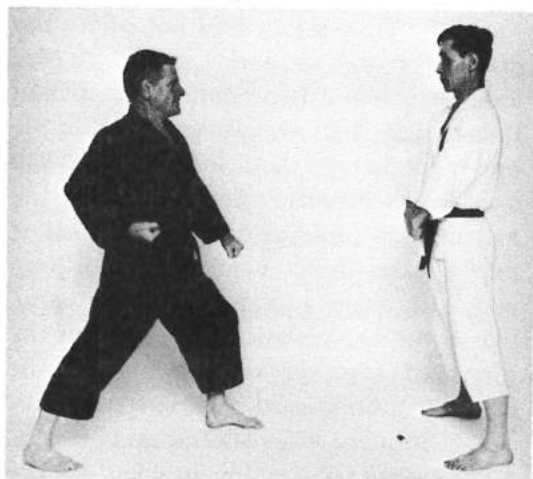


Fig. 34.03



Fig. 34.04



Fig. 34.05



Fig. 34.06



Fig. 34.07

eight to ten inches away from the face of the original attacker. For beginners, the margin ought to be ten inches. The James Bond stuff of having the blow stop a hair's width from the target is not practical until the student at least has a black belt. It is much better to deliver a strong, well-focused, well-aimed blow six inches short of the target than to make a quarter-of-an-inch mistake on a very close blow and hit the opponent. There is absolutely no excuse for hitting the opponent in Three Step Sparring. It has come within our experience that some instructors deliver strong blows to their students in Three Step Sparring. This is both a poor way to teach and an indication of a somewhat twisted and regressive mentality on the part of any instructor who would engage in such a practise.

Before going on with other examples of counterattacks, it might be well to develop here three generalities, since the student has now been introduced to what Three Step Sparring actually is.

The first is not to hurry the attack. The attacking punches ought not to be made more frequently than one per second. One per two seconds would be better. For the attacker to deliver his attacks in



Fig. 34.08

too rapid succession does not allow the attacked to get set and it can make him look bad. Some beginners seem to feel that to rush their attacks and confuse the opponent makes them look good at the opponent's expense. Actually, since the instructor is familiar with this gambit, it makes the attacker look bad in two ways: the entire exercise is confused and, worse yet, the instructor knows that the too-rapid attacker does not have the right attitude toward his fellow students. Three Step Sparring is a training process, a laboratory for the development of Tae Kwon Do techniques, not a contest between the attacker and the attacked.

The second generality is that the block in Three Step Sparring is with the back of the open hand, whereas in an actual fight on the street it would be with the closed fist or edge of a knife-hand and there would be a strong possibility of breaking the opponent's wrist. Since the objective of Three Step Sparring is to develop movements and techniques, to deliver a painful or even damaging blow to the wrist in the process of blocking achieves no purpose. If one student hurts the other in doing the Three Step Sparring, the other will hit just a little harder

when it is his turn to block, and the process will build up until somebody gets hurt. This obviously is not the way to learn. As will be shown, there are other ways to block besides the one illustrated above. Whether the block is done by hand or by a foot sweep or a kick, it must not be so hard as to cause injury when done in the classroom.

The third generality has to do with the attacker's saying "Utz" or "Ready" and getting a reply before he initiates his attack. The reason this is so important is that the enthusiastic attacker may be ready to attack, whereas the opponent is adjusting his uniform or taking a breather or just does not have his attention focused. The result can be, and actually has been, that the attacker delivers a blow with more enthusiasm than control and hits the unprepared opponent. As suggested above, there is absolutely no excuse for hitting an opponent in Three Step Sparring.

In the actual execution of Three Step Sparring, although it was not illustrated in the foregoing pictures, one person first does the attacking with retaliation by the other person after the third attack. Then the original attacker is the one at-

tacked and the original defender becomes the attacker. Thus, the Three Step Sparring offers both participants an equal opportunity to develop his counterattack techniques. In the illustrations which follow, as in the first series of illustrations, the black will always be the attacker and the white the counterattacker for simplicity of presentation, even though in the classroom, each would alternate attacking and counterattacking.

The 35 series of Three Step Sparring illustrations show a knife-hand counterattack, one which would be used against an attacker with a club (Figure 35.07). The counterattacking weapon is the open hand, and the contact point of the weapon is the back edge of the hand (Figure 35.08). It is to be noted in the picture of the hand (Figure 35.08), as in the other pictures of the hand which follow, that the hand has not been distorted. It is the hand of a ninth-degree black belt: it is a lethal weapon, but 26 years of Tae Kwon Do have done nothing to injure or cripple it, as the sensational novels, magazines, television, and motion pictures would have us believe.

The 36 series shows a counterattack of knuckles to the throat (Figures 36.07

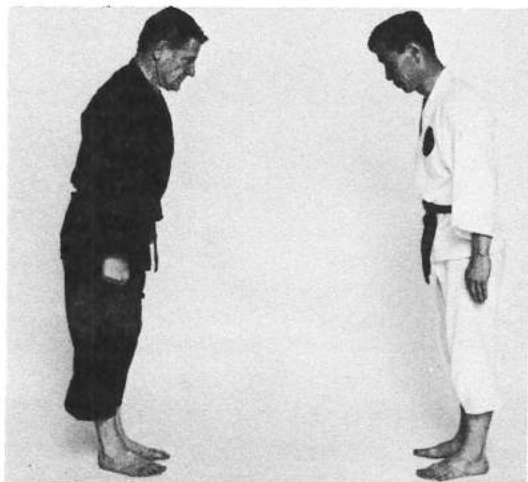


Fig. 35.01

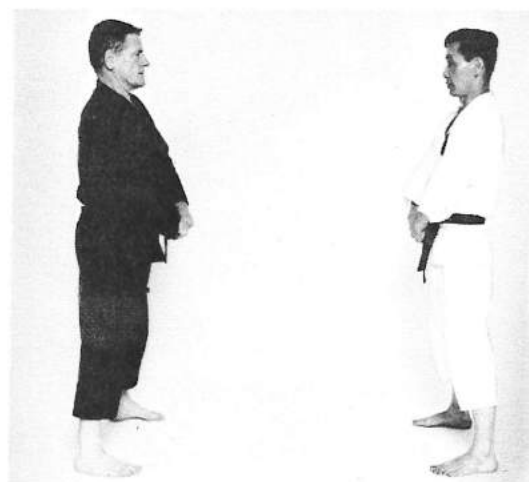


Fig. 35.02



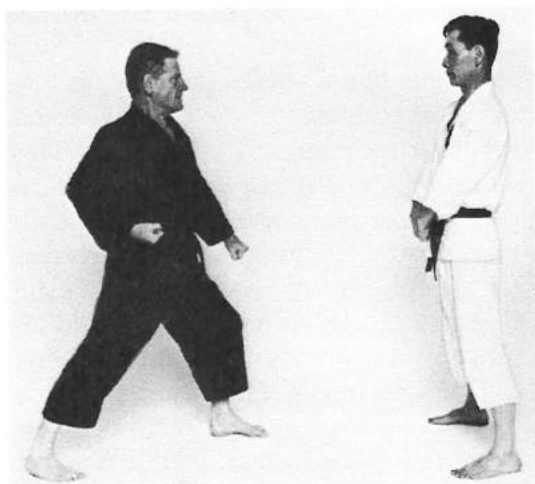


Fig. 35.03

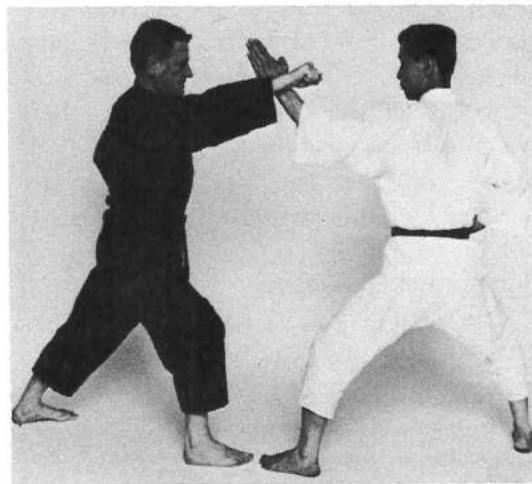


Fig. 35.04



Fig. 35.05

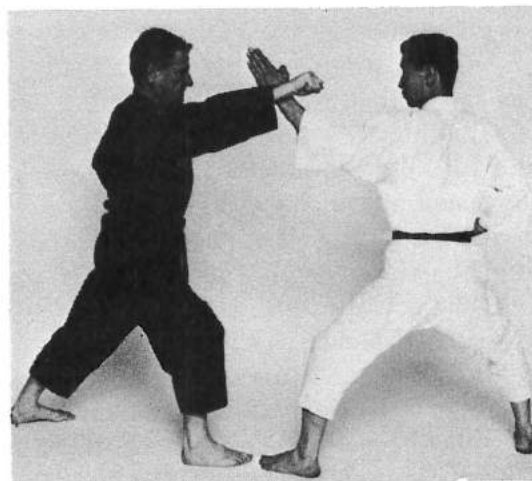


Fig. 35.06



Fig. 35.07

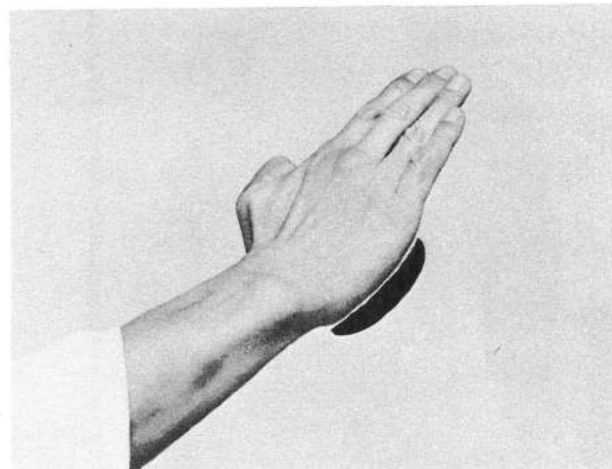


Fig. 35.08



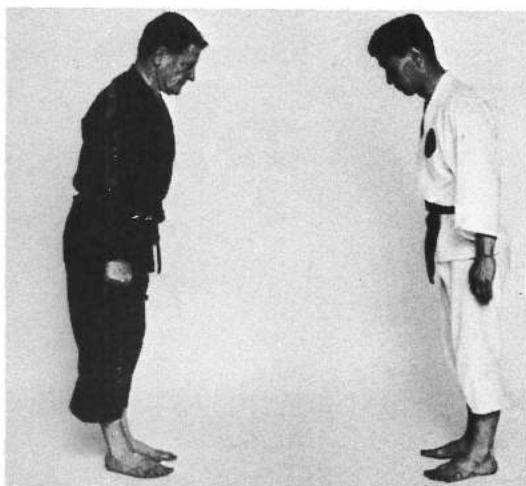


Fig. 36.01



Fig. 36.02



Fig. 36.03



Fig. 36.04



Fig. 36.05



Fig. 36.06



Fig. 36.07



Fig. 36.08

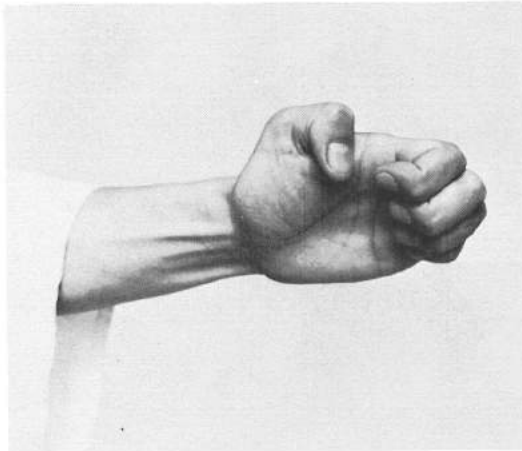


Fig. 36.09

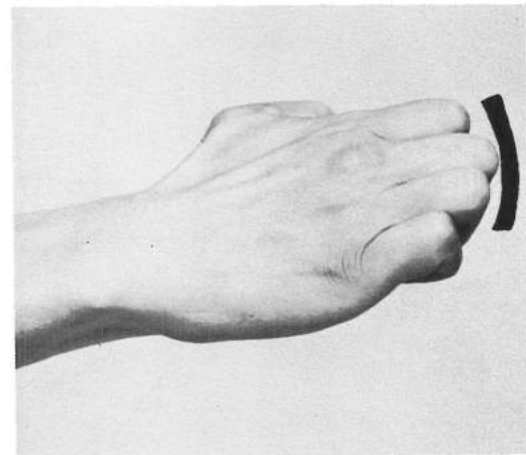


Fig. 36.10

and 36.08). The position in which the hand is held is shown in Figures 36.09 and 36.10.

The 37 series illustrates a counterattack of two fingers to the eyes (Figure 37.06). The correct position of the counterattacking fingers is shown in Figure 37.07.

In the 38 series, it will be noted that the blocks are done by means of an upward thrust of the heel of the hand to the attacking wrist (Figures 38.04 through 38.06). This is a very effective block but it ought to be reserved for advanced Tae Kwon Doists because it re-

quires considerable precision of movement to assure that the block is delivered on target. The counterattack is a heel-of-the-hand thrust to the chin (Figure 38.08), which is very effective. The way the counterattacking hand is held is illustrated in Figure 38.09.

The 39 series shows a knuckle counterattack to the temple (Figure 39.08), which is effective because the temple is a thin part of the skull and therefore susceptible to injury by a blow focused in a small area such as one knuckle. The position of the counterattacking hand is shown in Figure 39.09.

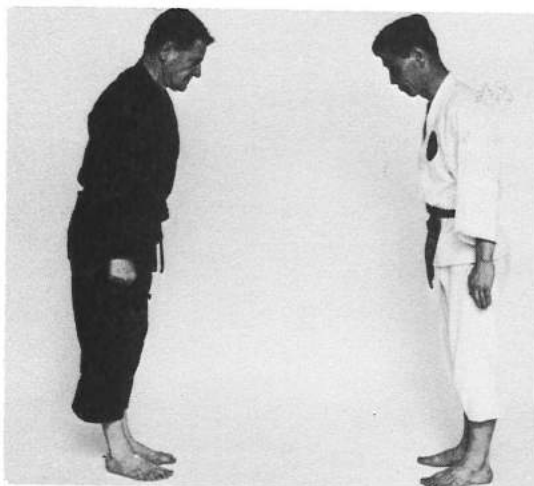


Fig. 37.01

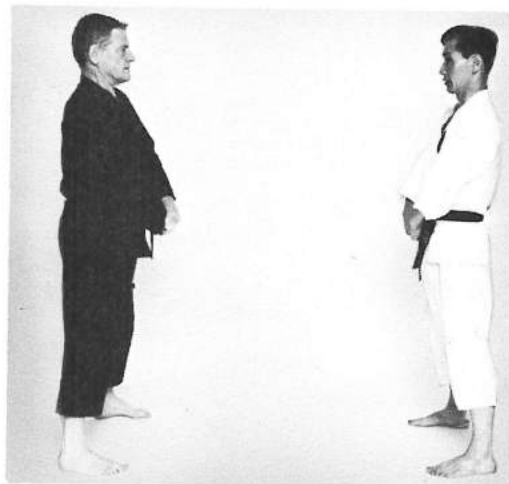


Fig. 37.02

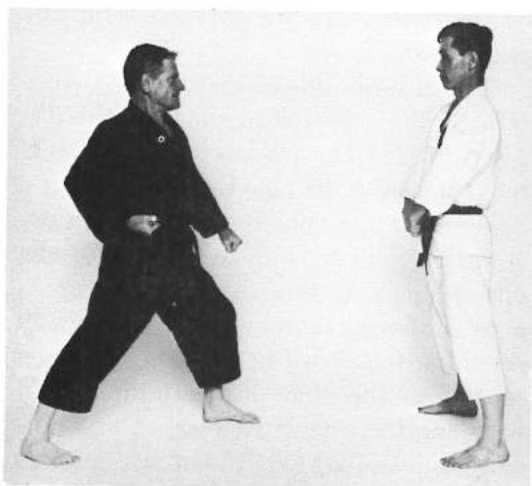


Fig. 37.03

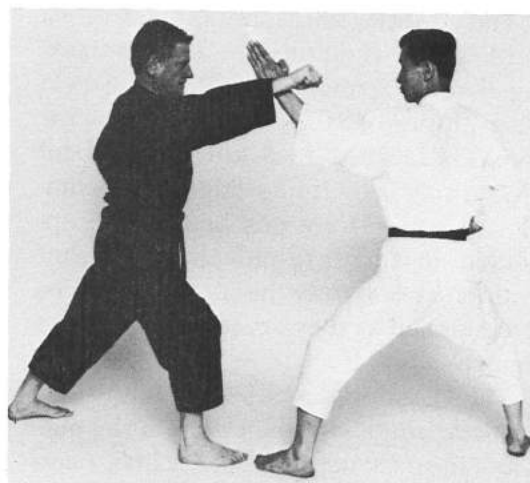


Fig. 37.04

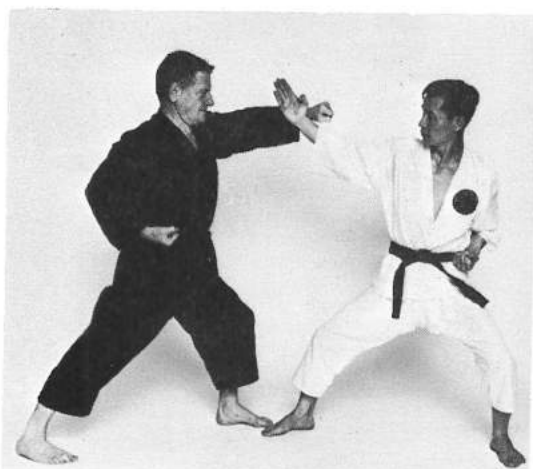


Fig. 37.05



Fig. 37.06

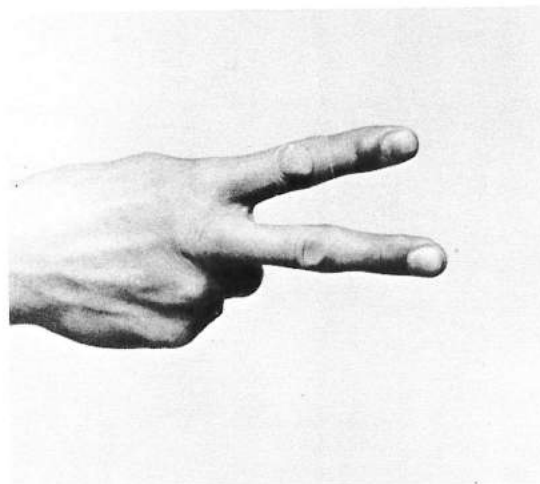


Fig. 37.07

The 40 series illustrates a finger thrust to the groin while the opponent's attacking hand is immobilized by being held aloft (Figure 40.07). The fingers of the counterattacking hand are slightly bent (Figure 40.08). If the fingers are completely flat and are grabbed by the opponent, it is hard to pull them free, but if they are slightly bent, they can be straightened as they are jerked away and thus freed easily.

The 41 series illustrates a different sort of block, single-arm blocks from the outside in (Figures 41.04, 41.05, and

41.06), with a middle-target punch as a counterattack.

The 42 series illustrates a double counterattack: a right elbow smash to the ribs (Figure 42.07), followed by a back-hand smash to the face by the right hand (Figure 42.08), which is in a perfect position to deliver such a blow after the elbow smash to the ribs. This illustrates a salient point: sometimes one attack will set the attacker up in a perfect position to follow the first attack immediately with another attack. In Three Step Sparring, the student gets the opportunity to



Fig. 38.01



Fig. 38.02



Fig. 38.03



Fig. 38.04



Fig. 38.05



Fig. 38.06



Fig. 38.07



Fig. 38.08

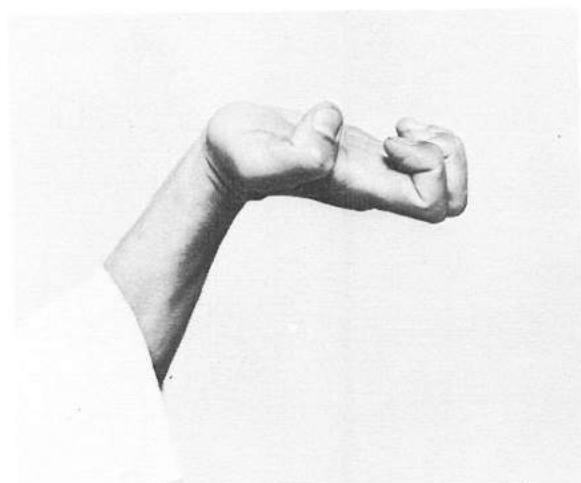


Fig. 38.09

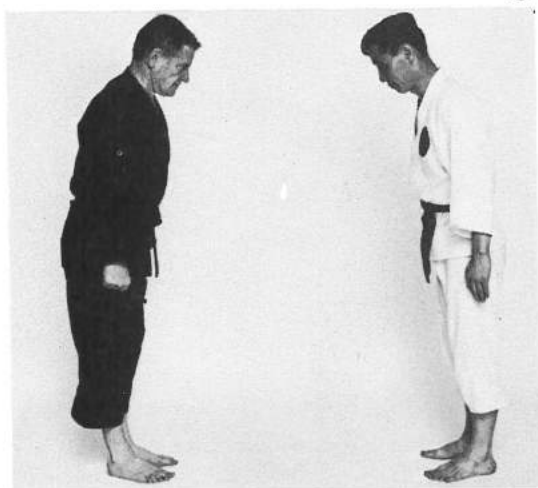


Fig. 39.01

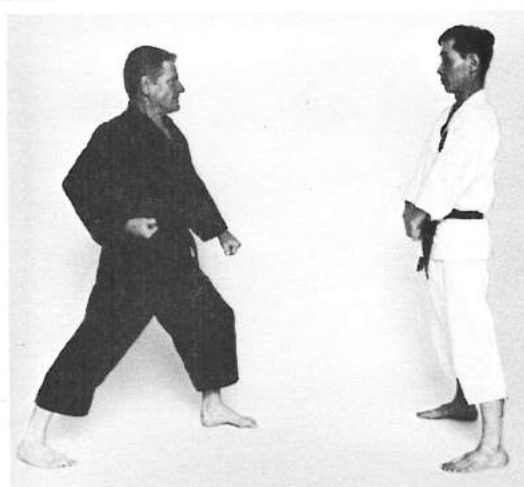


Fig. 39.02

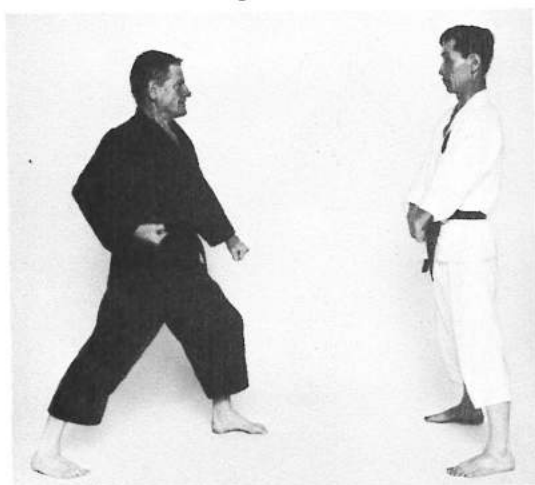


Fig. 39.03

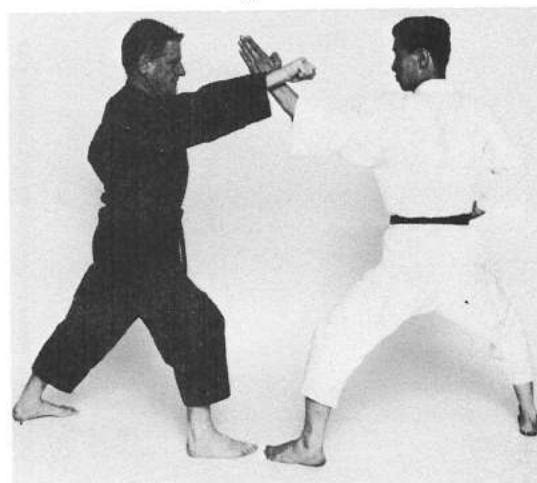


Fig. 39.04





Fig. 39.05

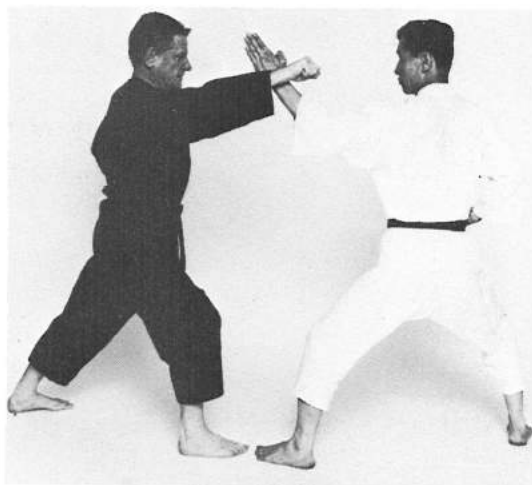


Fig. 39.06



Fig. 39.07



Fig. 39.08



Fig. 39.09

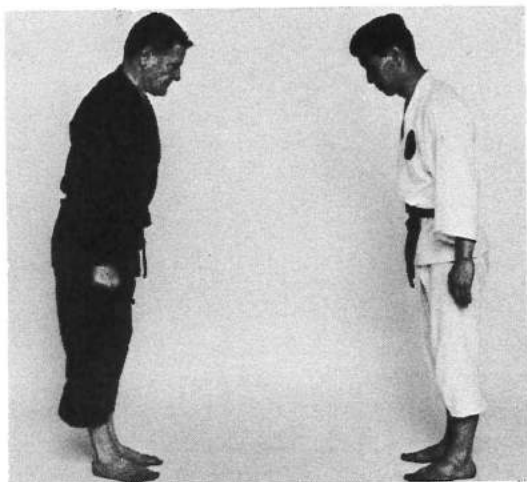


Fig. 40.01



Fig. 40.02



Fig. 40.03



Fig. 40.04



Fig. 40.05



Fig. 40.06

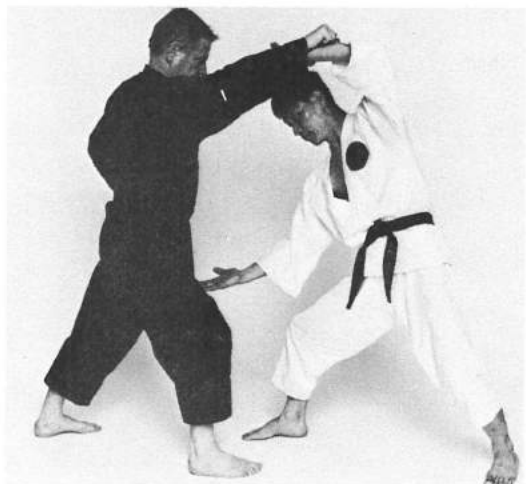


Fig. 40.07

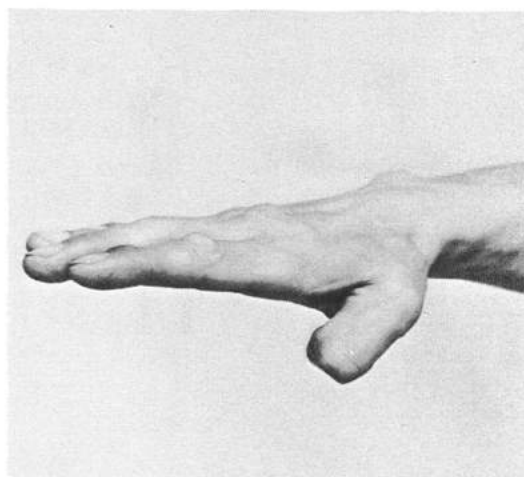


Fig. 40.08

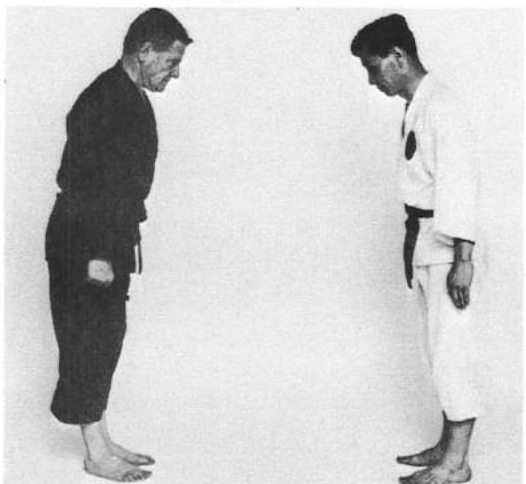


Fig. 41.01

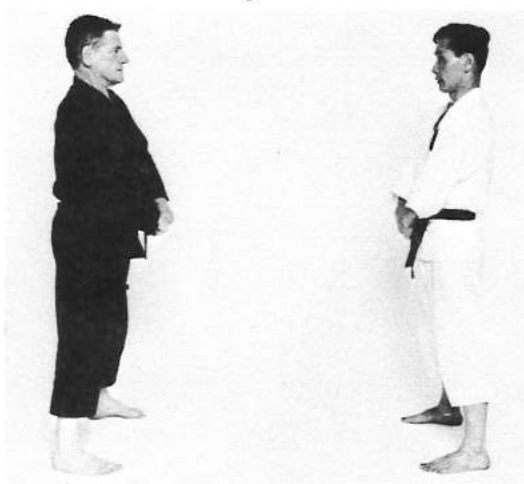


Fig. 41.02



Fig. 41.03



Fig. 41.04



Fig. 41.05

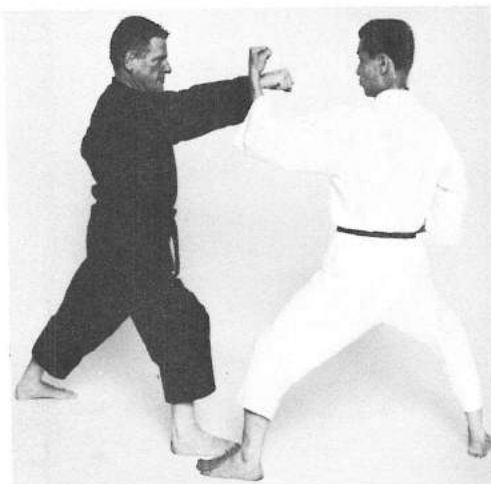


Fig. 41.06



Fig. 41.07

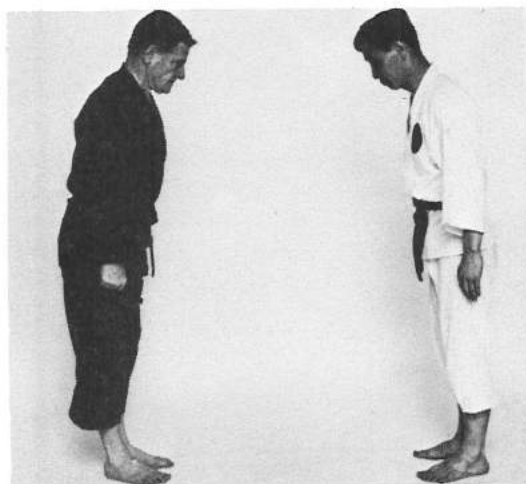


Fig. 42.01



Fig. 42.02

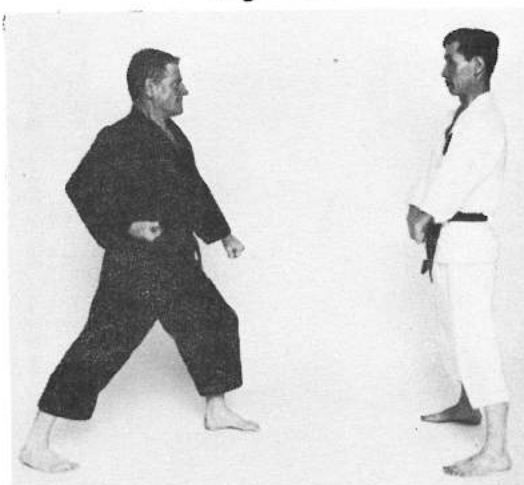


Fig. 42.03



Fig. 42.04



Fig. 42.05



Fig. 42.06



Fig. 42.07



Fig. 42.08

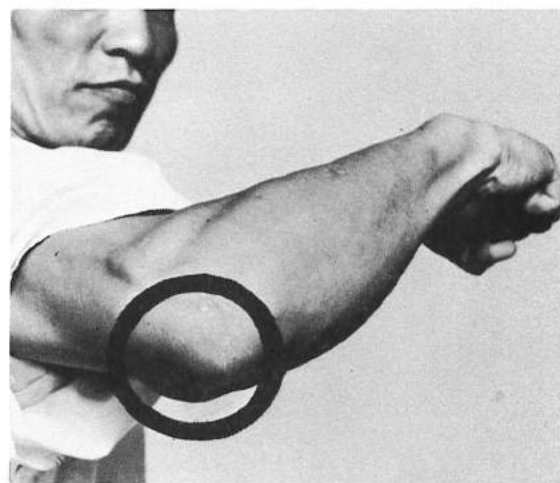


Fig. 42.09

learn about sequences like this, whereas in free-style fighting, there is no time to discover things until the student is very far advanced. Similarly, often the first counterattack will put the opponent in such a position that a follow-up counter-attack is entirely feasible.

The 43 series illustrates one of the few throwing techniques used in this form of Tae Kwon Do. After the third block (Figure 43.06), the blocking hand turns over the wrist of the attacker and grabs it while the back of the other hand, the right hand, is brought back sharply against the attacker's right knee, sweeping it under him (Figure 43.07). As the attacker falls to his back, the counterattacker smashes a fist to his face (Figure 43.08). The technique of smashing a fist to the face or otherwise attacking a fallen opponent is a very clear illustration of the difference between Tae Kwon Do and the gentler sports. Tae Kwon Do is a martial art and is not supposed to be used in earnest unless the Tae Kwon Doist is in grave danger. It must be assumed that the attacker has a weapon or is otherwise capable of inflicting grievous bodily harm on the Tae Kwon Doist if the Tae Kwon Doist actually engages the

attacker. If, for example, the Tae Kwon Doist is attacked with a knife and there is no other way out but to defend himself, he must go all out. If he floors the attacker, he does not pick him up, pat him on the back, and hand him back the knife for another try: he disables the attacker so the attacker is not able to mount any further attacks. Of course, if the Tae Kwon Doist can disarm the attacker and hold him safely without injuring him severely, that is desirable. In case of doubt, the Tae Kwon Doist had best make sure he will not be attacked a second time.

This situation is the same as that faced by the gunmen, the gunmen on the side of the law, of the Old West. One of them once explained why it is that in cowboy movies one seldom sees either of the participants in a gunfight shoot to disarm rather than shoot to kill. He said that when somebody comes at one with a deadly weapon with the intent to use it, it is suicidal to give him a second chance. Do not give the attacker using a deadly weapon a second chance to attack you.

The 44 series illustrates a counterattack consisting of a finger thrust to the bridge of the nose and the eyes (Figure

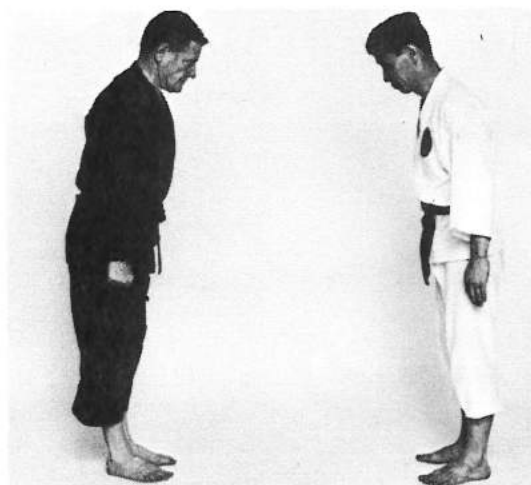


Fig. 43.01



Fig. 43.02



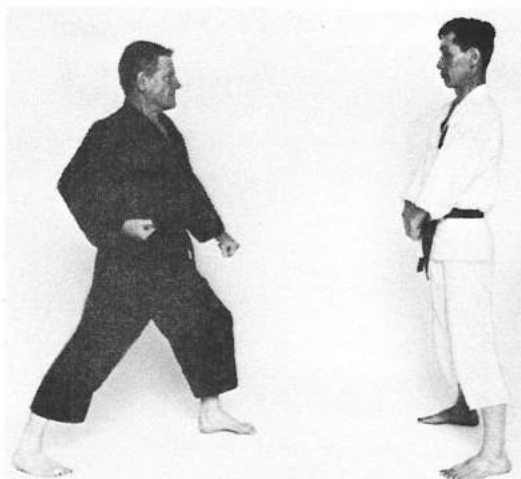


Fig. 43.03

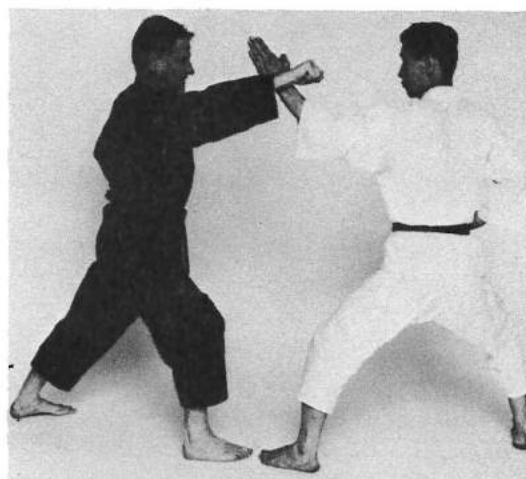


Fig. 43.04



Fig. 43.05



Fig. 43.06



Fig. 43.07



Fig. 43.08

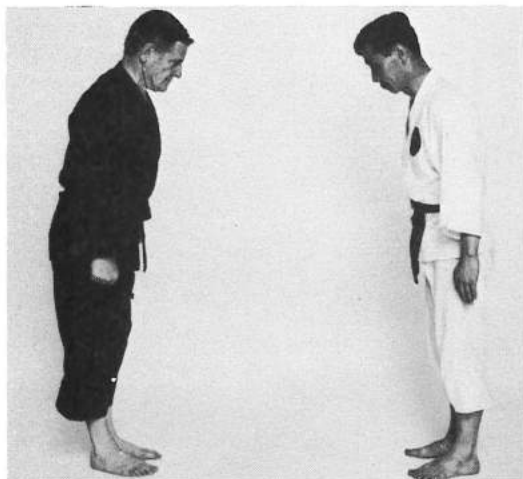


Fig. 44.01



Fig. 44.02

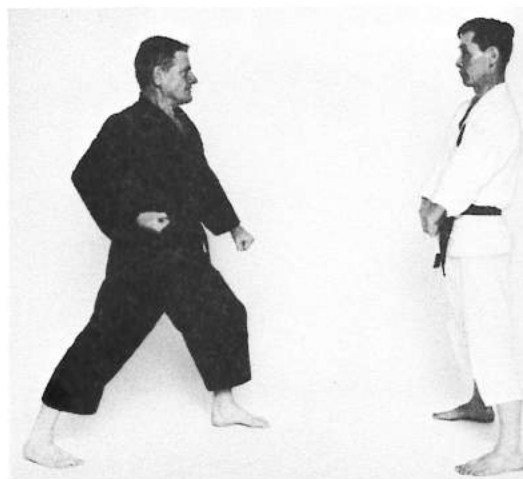


Fig. 44.03



Fig. 44.04



Fig. 44.05



Fig. 44.06

44.06). This counterattack can just as well be delivered to the throat (probably fatal), the diaphragm, the lower abdomen, or even the groin.

The 45 series illustrates a new sort of third block, a block with both hands open and thrust upward to catch the attacking wrist and hold it (Figure 45.06) while a front kick (Figure 45.07) is delivered to the lower abdomen (or groin), followed by a knife-hand attack with the right hand to the back of the head (Figure 45.08), the head having been brought down by the kick. Note that the counterattacker (in white) does not fall

away from his counterattacks. It is a tendency among beginners in doing this series of counterattacks to rear back when kicking and then fall forward when attacking with the knife-hand, both of which movements detract from the power of the attacks. The double block, the kick, and the knife-hand each ought to be done as a completely independent unit, each perfectly balanced in itself. The three movements are done in quick succession, of course, but to run them together is not efficient or powerful, and it is not even as fast as doing them properly.

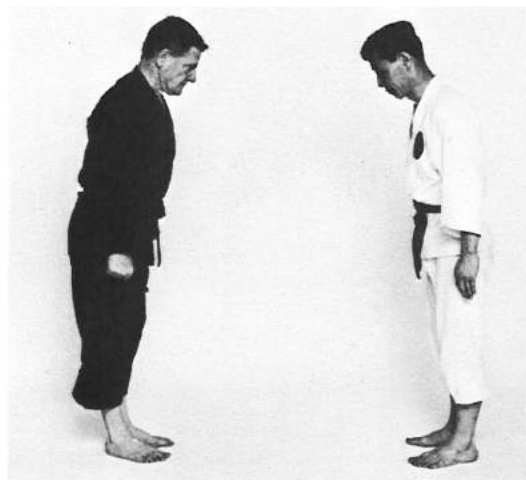


Fig. 45.01

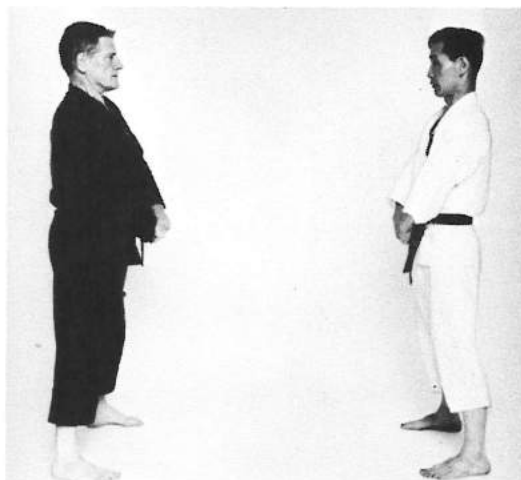


Fig. 45.02

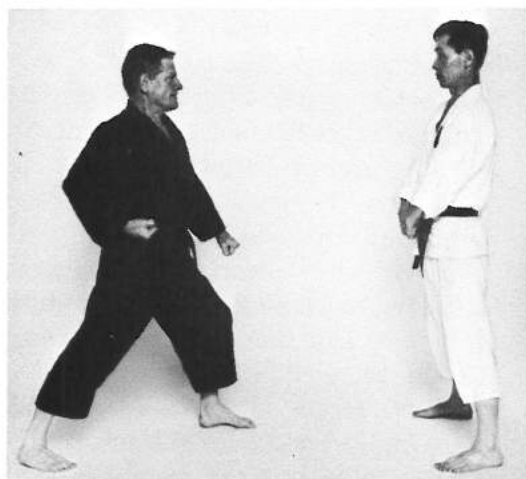


Fig. 45.03

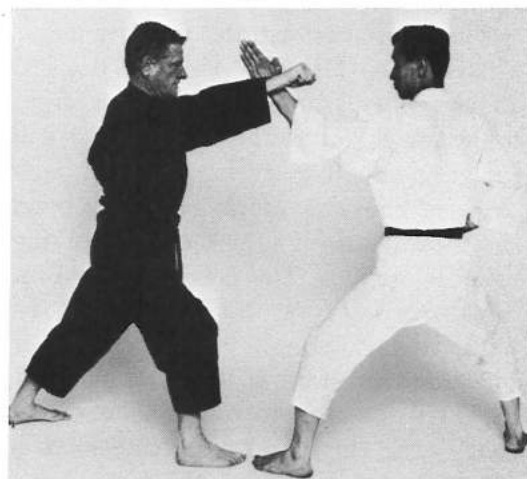


Fig. 45.04



Fig. 45.05



Fig. 45.06



Fig. 45.07



Fig. 45.08

The 46 series illustrates another block, a foot sweep (Figures 46.04, 46.05, and 46.06). The counterattack is a right roundhouse kick to the temple. This can be very effective if done fast enough because the last block tends to bend the attacker right into the forthcoming roundhouse kick. This is not a gambit for beginners because the block must be high, strong enough to turn aside the blow, and accurate. If the beginner were fortunate enough to make an effective foot sweep this high, the chances are it would be too late. Also, the roundhouse

kick to the temple must be done correctly to be effective. The ball of the foot is the contact point. In order to hit hard with the ball of the foot, the foot must be traveling approximately parallel to the floor. Few beginners can execute a roundhouse kick correctly.

The 47 series illustrates still another use of the block normally done from the inside out. This time it is delivered from outside, thereby turning the attack beyond the target (Figures 47.04, 47.05, and 47.06). The counterattack consists of three units, any one of which would

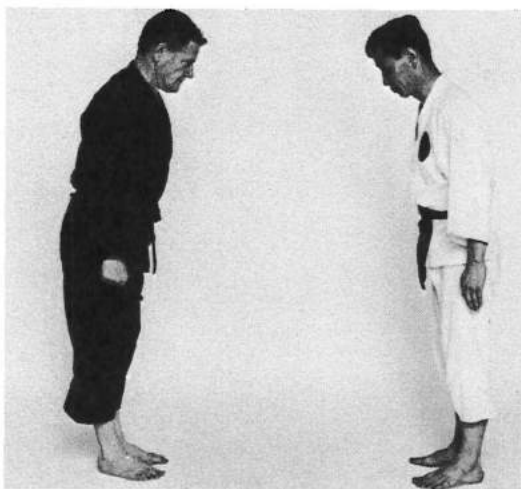


Fig. 46.01

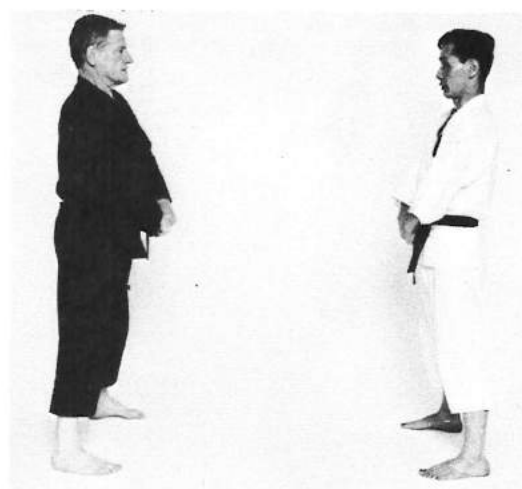


Fig. 46.02



Fig. 46.03



Fig. 46.04



Fig. 46.05



Fig. 46.06



Fig. 46.07

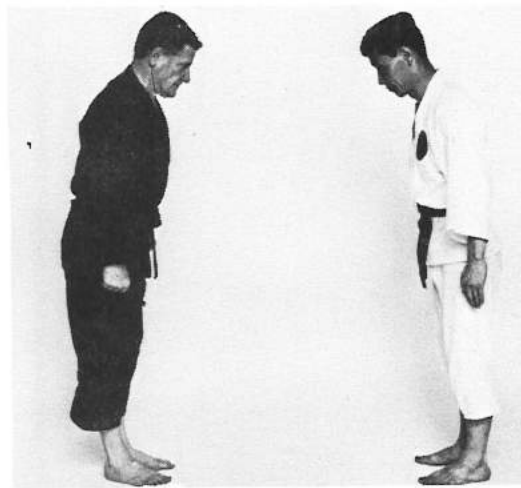


Fig. 47.01

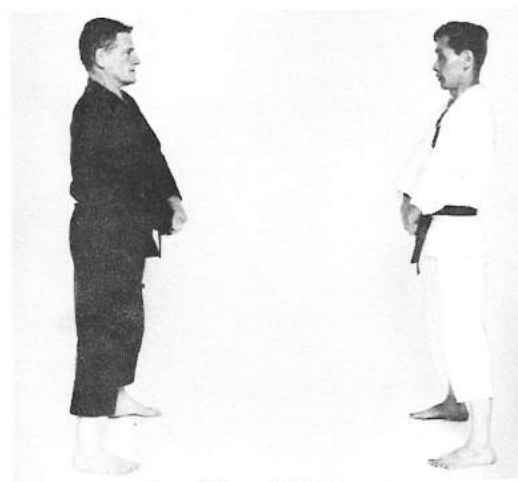


Fig. 47.02



Fig. 47.03



Fig. 47.04



Fig. 47.05



suffice to put the attacker out of business. First is a foot stamp to the opponent's instep, the bridge of the attacker's foot (Figures 47.07 and 47.08). Then comes an elbow smash to the back ribs or kidneys (Figure 47.09), followed by a sweep with the right leg against the attacker's right leg (Figure 47.10), which allows the counterattacker to throw the attacker to his back (Figure 47.11) and finish off the exercise with an attack to the face.

The 48 series illustrates a counterattack of a roundhouse kick to the attacking elbow (Figure 48.06). This counter-

attack obviously demands great accuracy because the attacker is not just holding his elbow there to be kicked. It requires an accurate counterattack to a moving target. The roundhouse kick can also be delivered to the temple, the ribs, or the kidneys.

The 49 series illustrates a block by means of a front kick to the bottom of the attacking wrist (Figures 49.04 and 49.05). On the last attack, the defender does not bother to block because his kick is much longer than the attacker's punch. He merely steps back and delivers a roundhouse kick to the attacking

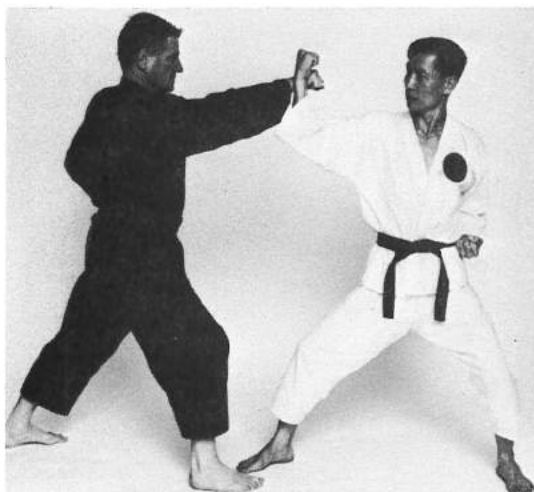


Fig. 47.06



Fig. 47.07

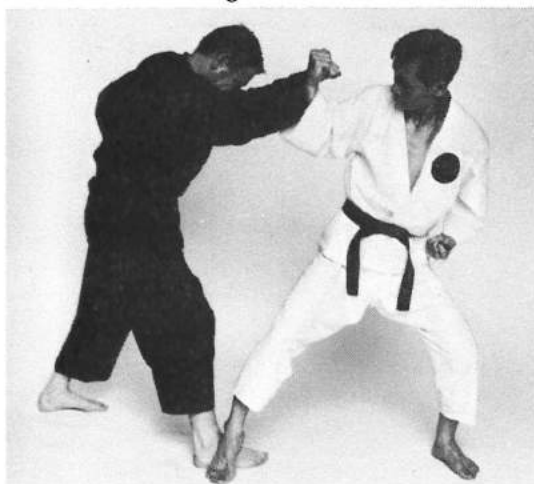


Fig. 47.08



Fig. 47.09



Fig. 47.10



Fig. 47.11

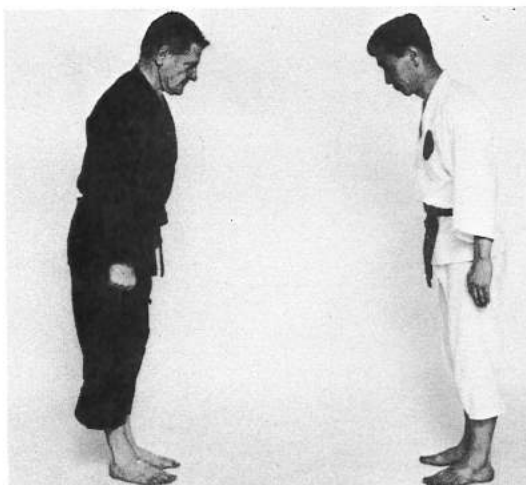


Fig. 48.01



Fig. 48.02

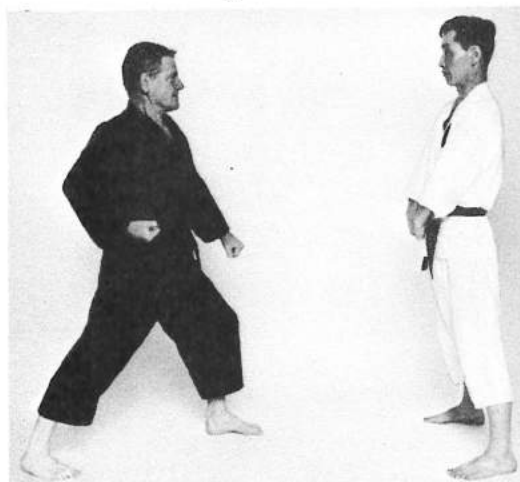


Fig. 48.03



Fig. 48.04



Fig. 48.05

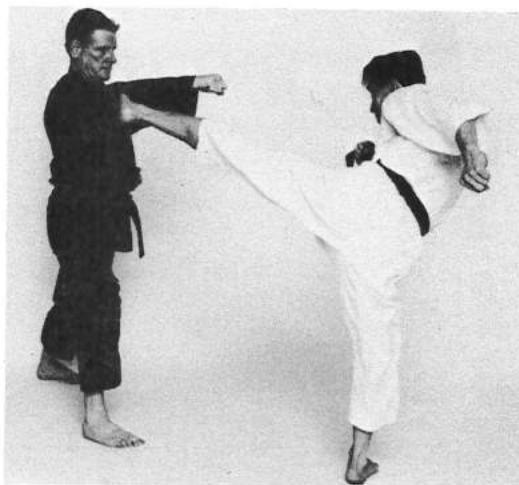


Fig. 48.06



Fig. 48.07

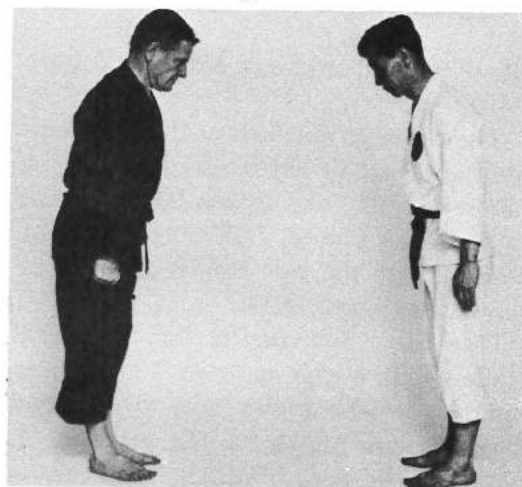


Fig. 49.01



Fig. 49.02



Fig. 49.03



Fig. 49.04



Fig. 49.05

elbow or head or ribs or kidneys (Figure 49.06).

The 50 series illustrates a double counterattack, first a right side kick to the ribs (Figure 50.06) and then a left side kick to the face (Figure 50.07). The point of contact with the side kick is the heel as shown in Figure 50.08.

One Step Sparring is for advanced students. It is the same as Three Step Sparring without the first two steps. There is one punch by the attacker, a block by the person attacked, and then

the counterattack by the person attacked. First one attacks and the other counters; then the other attacks and the original attacker counters. They alternate just as in Three Step Sparring.

Two experienced Tae Kwon Doists can get a most vigorous workout in five minutes of One Step Sparring. In order to bring One Step Sparring closer to reality, each attacker can alternate his attacks, the first one with the right fist and then the second one with the left fist, the third with the right, and so on.



Fig. 49.06

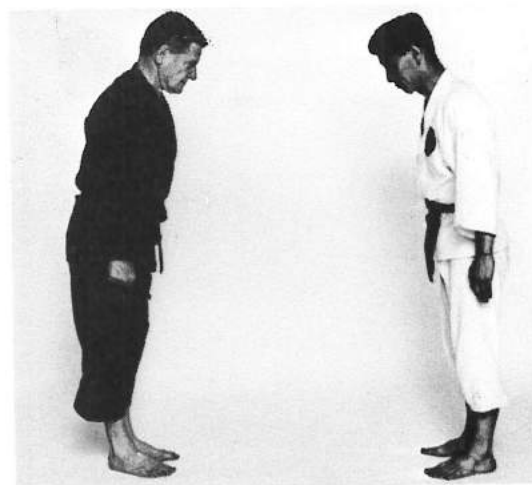


Fig. 50.01

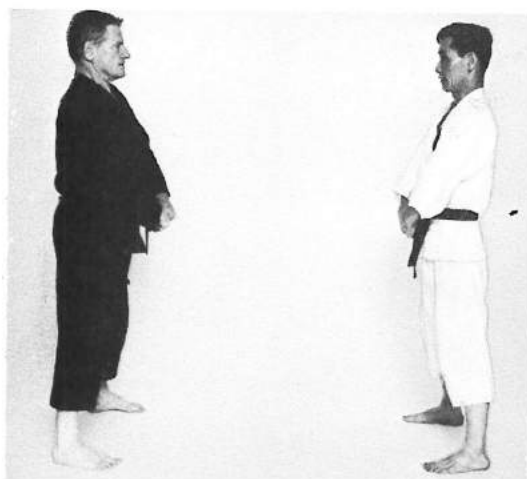


Fig. 50.02

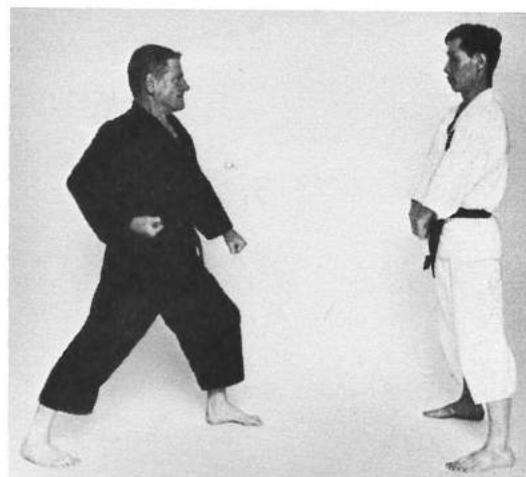


Fig. 50.03

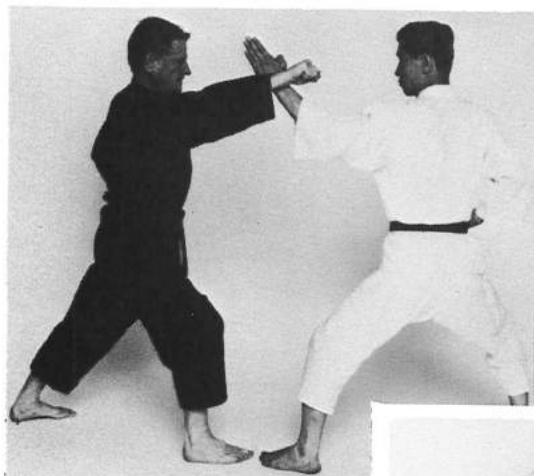


Fig. 50.04

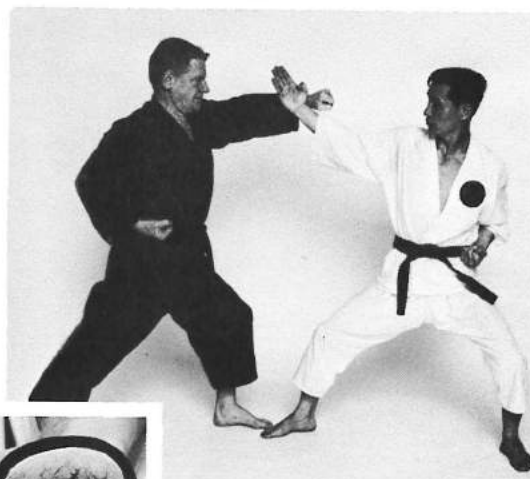


Fig. 50.05



Fig. 50.08

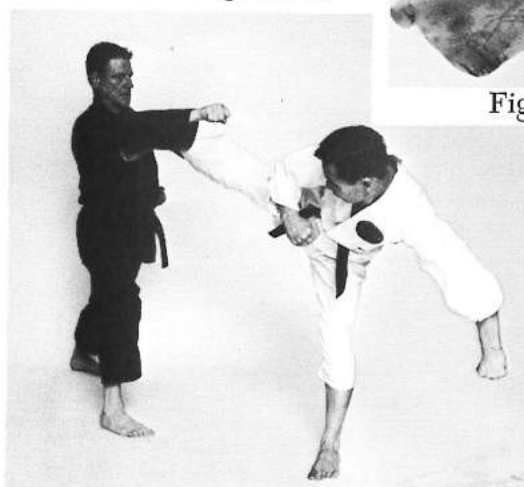


Fig. 50.06



Fig. 50.07





## chapter 8

### Some Practical Applications

We shall now turn to some practical applications of Tae Kwon Do: what one would do in ordinary situations which might occur on the street, in a subway, in a hallway, or in any one of a myriad of places in which violence has become an everyday occurrence.

To try to document what one would do in any and in every situation would be folly and would take thousands upon thousands of pages. The variations in methods and instruments of attack are infinite. What will be demonstrated in the following pages is merely a series of particular incidents of how one goes about extricating himself from a difficulty. The following illustrations are specific, and from them the reader ought to be able to equip himself to deal with many more situations than those illustrated. It is our hope that, from this book, the reader will absorb enough of the theory and the practice of Tae Kwon Do to be able to apply its principles to whatever situations he may encounter, rather than just look at the book and conclude that he can do this or that if the other happens and be at a loss when a different thing happens.

The success of any of the following counters to attacks depends more on the

basic principles of Tae Kwon Do than on specific retaliations. Another way of saying it is that the specifics illustrated will not work unless the individual has developed speed, focus, balance, accuracy, and strength. If he has developed the basic requirements for Tae Kwon Do, the following applications will suggest variations and alternatives with which he can experiment to meet the attacks discussed as well as other attacks.

There are two aspects to the process of counterattacking. One is the formulation of the plan of counterattack, and the other is the execution of the counterattack. The crux of the whole matter is speed and effectiveness of the final counterattack. There simply is not time to figure out what is to be done step by step and then methodically go about doing it.

In many hundreds of Tae Kwon Do free-style-fighting experiences, the varieties of unique situations encountered has been many. In free-style fighting, the response, a block, a move away from an attack, taking advantage of an opening, the mounting of an attack, must be instantaneous or it will be useless. As the opponent throws a punch and exposes his ribs to a side kick, there is not time to say to oneself, "Now there is a nice open-

ing. I think a side kick would fit there quite well. So now I will side kick." The opening is there for perhaps a tenth of a second. The thought process must be bypassed and the execution must be coincident with the formulation of the plan in free-style fighting. It is thus that the Tae Kwon Do itself, rather than the particular plan, is the more important element in meeting attacks.

The other aspect, the execution of the counterattack, also depends as much upon the basic Tae Kwon Do inside the counterattacker's head as it does on the particular counterattack he chooses to employ. It is obvious that the counterattack must be *strong* enough to divert the attack and to make it impossible or impractical to attack again. Tae Kwon Do develops strong movements. The counterattack must be *quick* so the attacker cannot counter the counterattack or move out of the way or kill the victim before the counterattack is completed. Tae Kwon Do develops speed in making moves. The movement must be *accurate* or all the strength in the world accompanied by blinding speed will be wasted. If the counterattack is directed at empty air, it offers very little protection. Tae Kwon Do develops accuracy. The counterattack must be *balanced*. If the victim and the attacker both spin around and fall down, the counterattack has not gained much advantage for the victim. Tae Kwon Do develops balance. The counterattack must be *focused*. The knife-hand is in itself not much of a weapon unless it is delivered with everything focused in the point of contact. Merely to swing the hand through an arc of 180 degrees and land it on the side of the attacker's head would be unlikely to deter him. Tae Kwon Do develops the ability to focus oneself entirely in a blow.

Thus, the success of the counterattacks herein depicted depends more on the degree to which the student has absorbed Tae Kwon Do than upon the particular counterattack itself or upon how much of this book he might remember when in trouble. Conversely, the knowledge of the basic principles of Tae Kwon Do will allow the student to build upon and vary the illustrations of techniques which follow.

Another thing of importance to note is that, in some instances, the counterattack is not directed against the attack itself, but against the most vulnerable and most easily accessible part of the opponent. For example, in the instance of a headlock, no attempt is made to break the headlock. The opponent's groin is attacked directly. If the counterattack to the groin is successful, there is no need to worry about the headlock because it will not be there anymore. Another example is a straight knife attack to the head area. A side kick to the ribs under the knife attack ignores the knife completely and, if delivered properly, will disable the opponent.

With the understanding then that it takes more than reading about them in a book to make defenses against unwarranted attacks effective, let us examine some counterattacks.

A holdup with a pistol (Figure 51.01) is countered by a knife-hand counterattack to the wrist holding the gun (Figures 51.02 and 51.03), followed by a knife-hand attack with the other hand to the collarbone or neck (Figures 51.04 and 51.05).

The first question is probably, "That is fine, but how does one move from the position in Figure 51.01 to the position shown in Figure 51.02 without getting shot? After all, the attacker has only to



Fig. 51.01



Fig. 51.02



Fig. 51.03



Fig. 51.04



Fig. 51.05

pull the trigger while the counterattacker has to move his whole body in and then move his hand down to the attack."

First, the person attacked tries to work his way around slightly to the gun side of the attacker. It does not have to be much, but, as a matter of general principle, it is always best not to be straight in front of an attacker (or free-style fighting opponent) if it is possible to position oneself otherwise. Second, the initiative lies with the counterattacker. If his move is very quick, the whole thing will be over before the attacker has time to react. Third, if the counterattacker gives a very loud and sharp "Utz" an instant after he has started his move, that is, after he has moved out of the line of fire, it will tend to paralyze the attacker for an instant. The "Utz" ought not to be given until the counterattacker is out of the line of fire in case it prompts an involuntary squeeze on the trigger.

It is obvious that all of the counterattacker's movements must be done with lightning speed, perfect precision, perfect focus, perfect balance, complete accuracy, and great power. When faced with a loaded gun in the hand of somebody who does not care whether he uses it or not, the situation simply does not offer any chances after the first one.

Another question might be, "Is the knife-hand blow on the wrist hard enough to dislodge the gun?" A flip answer is, "Just try it." A more thoughtful answer is, "Yes. It certainly is. There is a better than fifty-fifty chance that the blow will break the attacker's wrist." It is to be noted here that the blow to the wrist came from approximately above. There is a reason. A pistol is held by four fingers on one side and the thumb on the other, but nothing below or above. Therefore a blow driving the gun hand

either up or down has a better chance of dislodging the pistol than one from the side.

A final question in this gun situation might be, "Is the right knife-hand attack to the collarbone, the side of the neck, or the temple enough to disable the opponent?" Answer, "Yes, if it does not kill him. Such a blow delivered full force to the temple of the attacker would probably kill him."

Before we proceed to other attacks and other counterattacks, it would be well to point out here that the loud and sudden "Utz" which accompanied the counterattack to the holdup with the gun ought to be included in every counterattack to any situation in the street, in a subway, in a hallway, or anywhere. The temporary paralysis which seizes the attacker when he hears this loud, sudden, and unfamiliar noise gives the counterattacker an advantage. In mortal combat, which an attack in the street could easily turn out to be, one must create every possible obstacle for the attacker and take advantage of everything he himself knows to give him even the tiniest edge over the attacker. This may not be sporting. But it is not exactly sporting for the attacker to hold one up with a gun or attack him with a knife either. In the gymnasium, we scrupulously observe the rules of gentlemanly conduct and good sportsmanship. On the street, our objective is to disarm and disable the attacker. It is well to bear this in mind. The loud and sudden bark of "Utz" or whatever monosyllable pleases the individual is just as much a part of the counterattack as a kick or a punch and ought to be used as such. "Utz" is a good monosyllable because it is not one found in the American vocabulary. Its unfamiliarity adds just the tiniest bit of confusion to

the situation, giving us that tiniest further advantage.

A common form of attack is a seizure from behind that pins both arms to the sides (Figure 52.01). To loosen the hold, it is necessary to squat and throw both arms up (Figure 52.02). This only frees the victim so he must follow up with a counterattack to get the attacker out of the way. This is done by bringing the right elbow sharply into the ribs of the attacker while the left hand is brought over the right shoulder into the face of the attacker (Figure 52.03). The elbow

to the ribs is an extremely damaging blow if done with power and with focus. It will be recalled that this counterattack is the final move of Pyong An III. Other ways of dealing with the attack illustrated include a right heel to the groin or a stamp on the bridge of either foot of the attacker. It is obvious that the counterattack must be done effectively, which means that it must be swift, powerful, fast, and accurate enough to get the job done with one try. If the counterattack is not effective, the aggressor is right there with his arms around the neck of



Fig. 52.01

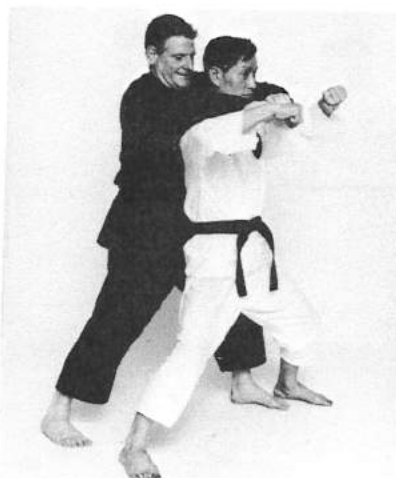


Fig. 52.02

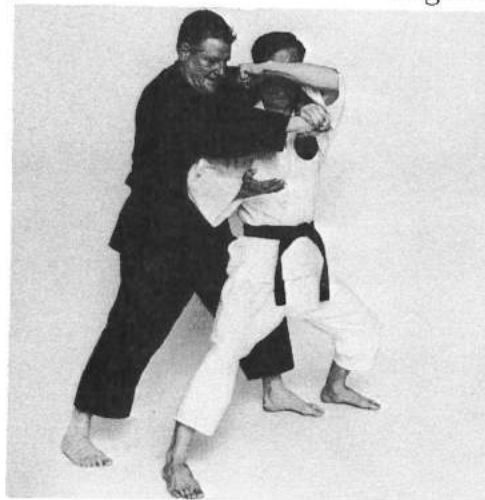


Fig. 52.03



the victim, an irksome situation for the victim. A poorly executed counterattack is worse than none at all.

A not uncommon form of assault is for the attacker to grab the shirt (or dress) front with one hand and threaten to hit the victim with the other hand (Figure 53.01). A defense is to apply both hands to the wrist of the grabbing hand and twist the wrist outward, away from the body. If it is the left wrist, as in the illustration (Figure 53.02), the twist will be to the counterattacker's right. This will cause the attacker to release his hold. At the same time, a roundhouse kick is ini-

tiated to the attacker's ribs (Figure 53.03). In the event more needs to be done after the roundhouse kick is delivered, the twist on the wrist is reversed (Figure 53.04), which alone renders the attacker powerless. If the counterattack is not executed quickly and well, the victim will find the attacker's fist in his face.

An unusual form of attack is to hold the victim in place by the hair and threaten him with a knife held in the other hand (Figure 54.01). The right wrist is counterattacked with a right knife-hand, and a left finger thrust is made for the eyes and the bridge of the



Fig. 53.01

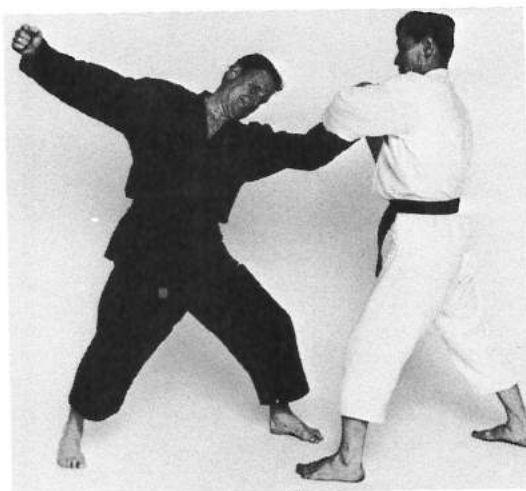


Fig. 53.02

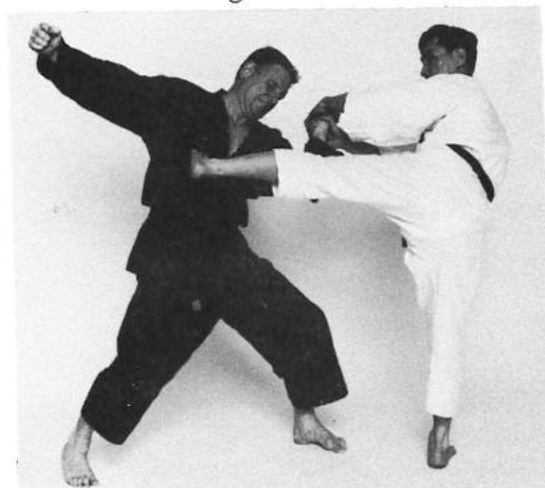


Fig. 53.03



Fig. 53.04





Fig. 54.01



Fig. 54.02



Fig. 54.03

nose. The knife-hand counterattack to the wrist must be done very fast and very hard because the knife is aimed at a vital area, the abdomen, and it has but the shortest distance to travel. To miss the counterattack could easily be fatal.

Another knife attack is illustrated in Figure 55.01. This time, the attacker grasps the clothing with one hand and holds the knife in the other ready for an abdominal attack. At the same time as the right hand of the counterattacker is brought inside the knife-holding hand of the attacker for a knife-hand attack to the inside of the wrist of the attacker, the

left hand of the counterattacker is brought across to a position over the left shoulder (Figure 55.02) and into a horizontal sweep to the attacker's temple. It is to be noted that the counterattack is somewhat like movements 3 and 5 of Pyong An III.

The most effective way to counter an overhead attack with a knife (Figure 56.01) is with a side kick (Figure 56.02). In this case, the side kick is directed to the attacking elbow. It can just as well be directed to the ribs if the knife is held point outward toward the victim, instead of point downward as in this case. In

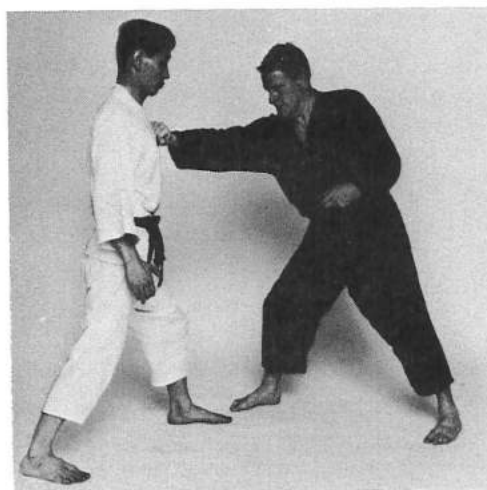


Fig. 55.01

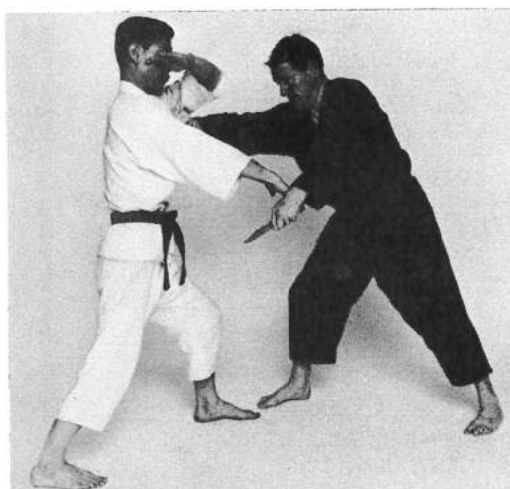


Fig. 55.02

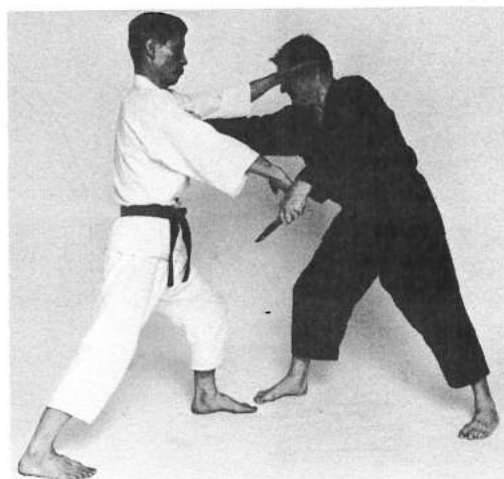


Fig. 55.03



Fig. 56.01



Fig. 56.02

either case, it is worth noting that the kicking leg is considerably longer than the attacking arm, even the attacking arm plus an eleven-inch knife blade. It is not necessary to worry about the knife or about disarming the attacker if the side kick is delivered properly on target.

Another form of personal aggression is for the attacker to grasp the victim from the front pinning the victim's arms to his side (Figure 57.01). Instead of fighting out of the grasp, the thing to do is to pull the attacker closer (Figure 57.02) and bring the knee up into the groin (Figure 57.03). Although the hold itself is not

counterattacked, the knee to the groin takes care of both the hold and the attacker.

If the attacker has grasped a wrist, in this case the right wrist, with both hands (Figure 58.01), it is not necessary to break the hold *per se*. A quick turn of 180 degrees to the left on the right foot with a knife-hand attack to the ribs (Figure 58.02) will take care of the attacker nicely. The counterattack illustrated here will further substantiate that the forms do have some relation to reality. Remember the 180-degree turns in the forms?



Fig. 57.01



Fig. 57.02



Fig. 57.03



Fig. 58.01



Fig. 58.02

If the attacker has come from behind and grasped one wrist with one hand (Figure 59.01), one form of counterattack is again to spin approximately 180 degrees to the left and counterattack to the back (Figure 59.02). The counterattack in this case can be a knife-hand to the back of the neck, the kidneys, or the ribs, or it can be an elbow attack to the ribs or the kidneys.

There are many ways to counterattack when the attacker grabs both lapels (Figure 60.01), a common form of attack by toughs who feel confident of frightening their victims into submission.

The attacker is usually too stupid to realize it, but in grasping the lapels, he has immobilized 50 percent of his fighting equipment, his hands and his elbows. One method of counterattack is to let the attacker retain his grasp of the lapels and give a finger thrust to his eyes and the bridge of his nose (Figure 60.02). Another counterattack is a knuckle thrust to the throat (60.03). And a third is to grasp the attacker's clothing for support and deliver a front kick to his midsection or his groin (60.04). It is to be noted that in no case is the grasp of the lapels attacked. It is not necessary.

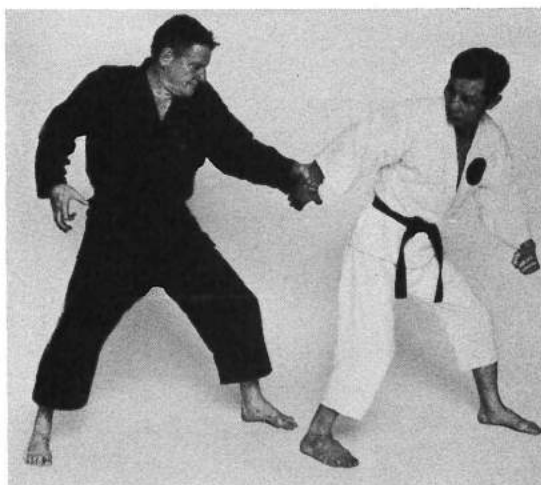


Fig. 59.01

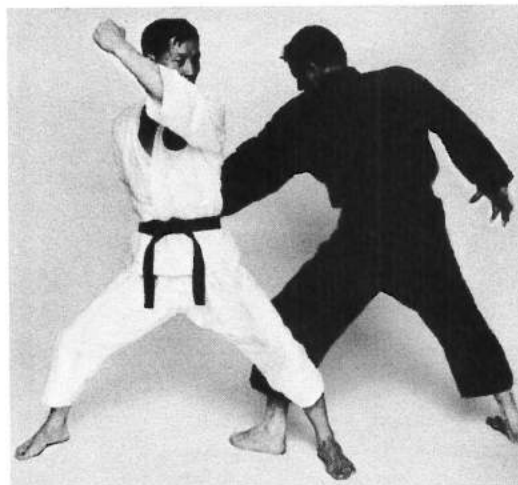


Fig. 59.02



Fig. 60.01

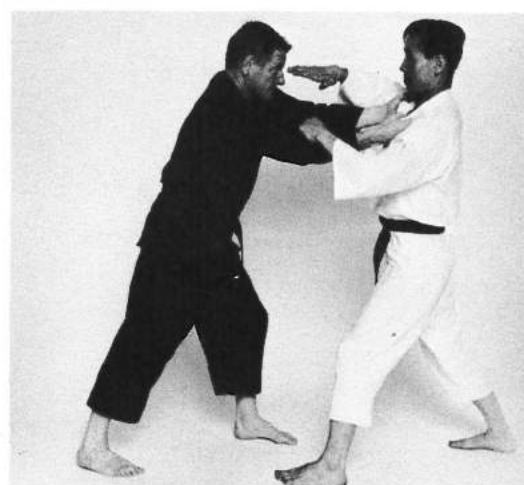


Fig. 60.02



Fig. 60.03

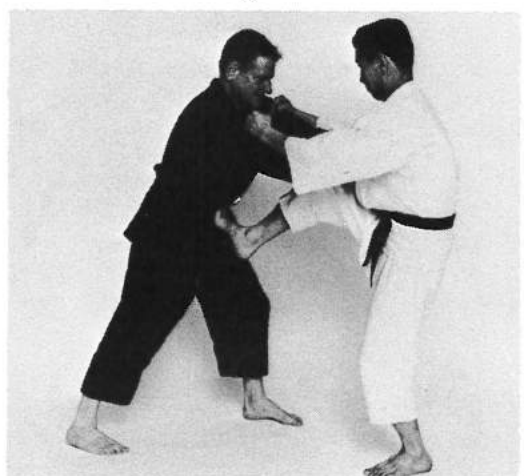


Fig. 60.04

Against a knife held as a knife-fighter with experience will generally hold a knife (Figure 61.01), a front kick to the wrist of the knife-holding hand (Figure 61.02) will usually dislodge the knife. At least it will deflect the knife and benumb the wrist. To finish off the attacker, a side kick to the chin or the ribs (61.03) will do the trick. It cannot be said too often, even though it is perfectly obvious, that the side kick must be quick and hard to be effective. It is to be noted in Figure 61.03 that if the side kick were moved in to be actually hitting the target, the knife would still be considerably short of the

body of the counterattacker. This is because the side kick is, as has been previously suggested, much longer than the attacking arm plus a fighting knife with its eleven-inch blade. Since a knife attack is one of the most common forms of personal aggression, it behooves the student to equip himself with a strong, fast, accurate side kick, as one of the first things on his schedule in learning Tae Kwon Do.

To be grasped around the neck by one arm and to be threatened with a knife thrust by the other arm presents a rather sticky problem (Figure 62.01). To get





Fig. 61.01



Fig. 61.02

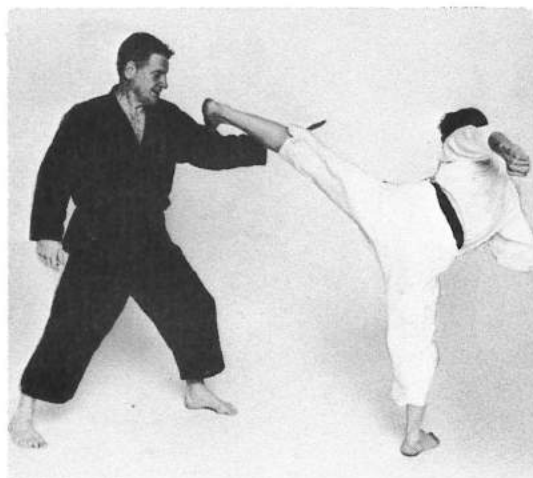


Fig. 61.03



Fig. 62.01

the knife out of the way, the right arm is brought up in a side block (Figure 62.02), as in form Kuk Mu I, position 3. Then, to get rid of the attacker, a finger thrust to his nose and eyes is made over the right shoulder with the left hand (Figure 62.03). For insurance, the left elbow can then be brought around against the attacker's left ribs.

If the attacker approaches from the side (Figure 63.01) and grabs one wrist in each hand (Figure 63.02), one wrist, in this instance the right one, is freed by pulling it against the thumb of the hand grasping it (Figure 63.03). It is not effi-

cient to pull away against the four fingers when the thumb presents only one-fourth the potential holding power. There would have to be an extremely great differential in strength between the attacker and the victim, in order for the wrist of the victim not to have more power to pull away than the thumb has to hold on. For a simple demonstration of why, just compare the size of your own wrist with the size of your thumb.

Having freed one hand, the freed elbow is brought across against the attacker's other arm, the one still holding a hand (Figure 63.04). This will free both





Fig. 62.02

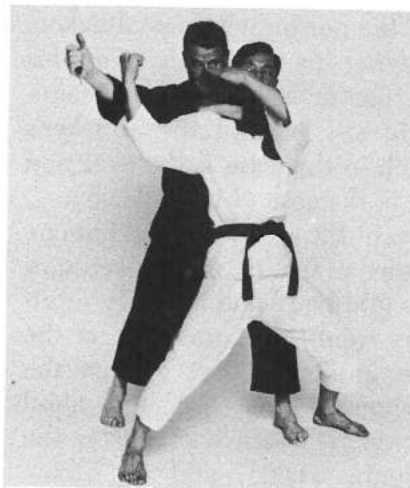


Fig. 62.03



Fig. 63.01



Fig. 63.02



Fig. 63.03



Fig. 63.04

hands and the person who was attacked, already having his right arm across his body, can then make a knife-hand counterattack to any part of the attacker's body, which in this case is the eyes and the bridge of the nose (Figure 63.05).

In the event the attacker grabs but one wrist (Figure 64.01) it is only necessary to pull the grabbed hand away by rotating it away from the thumb and, at the same time, pulling it out against the thumb (Figure 64.04). With the hand free, the arm is drawn back across the body (Figure 64.02), and an elbow smash is delivered to the ribs (Figure 64.03).

In the case of a holdup with both a knife and a gun and the hands held aloft at the attacker's request (Figure 65.01), the attacker is obviously prepared for trouble. If he did not have reason to fear the person attacked, he would be unlikely to use two weapons. Therefore, the counterattack must be absolutely sure. In order to be absolutely sure, it must be perfectly accurate, fast, and strong. It is also probable that the attacker has a confederate if he has two weapons in his hands because, with both hands occupied, he would have a difficult time re-

ceiving the fruits of his holdup. If there is a confederate, it is even more necessary to dispose of the attacker quickly and surely so full attention can be devoted to the confederate.

Against the two-weapon attack, the victim steps in and sweeps both open hands down in arcs to deliver knife-hand counterattacks against the insides of the forearms holding the weapons (Figure 65.02). Immediately thereafter, the final counterattack must be executed to put the attacker out of action. In this example, the counterattack is a knife-hand to the bridge of the nose (Figures 65.03 and 65.04).

When the attacker grabs the victim's hair to keep the victim steady for a blow with the other fist (Figure 66.01), the counterattack is a double finger thrust (Figure 66.02), one hand to the eyes and the nose and the other to the groin.

Figure 67.01 illustrates a headlock. Rather than struggle to free the head, the victim simply shoots a finger thrust to the groin (Figure 67.02).

Figure 68.01 shows an unpleasant one, a choke hold from behind by the right arm with the left arm brought across the back of the neck to keep the head down.



Fig. 63.05



Fig. 64.01



Fig. 64.02



Fig. 64.03

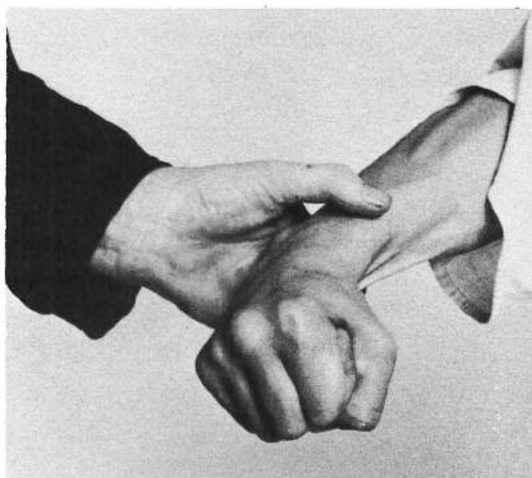


Fig. 64.04



Fig. 65.01



Fig. 65.02



Fig. 65.03



Fig. 65.04



Fig. 66.01



Fig. 66.02



Fig. 67.01

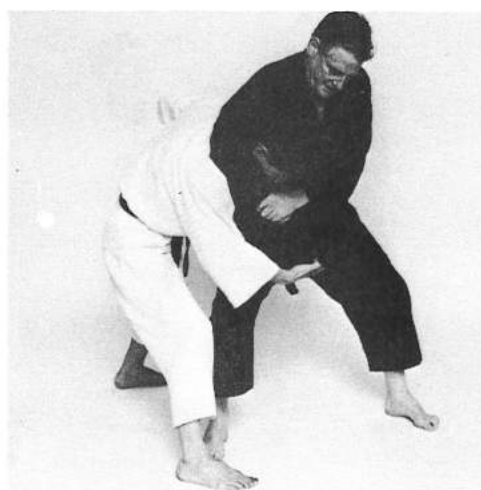


Fig. 67.02

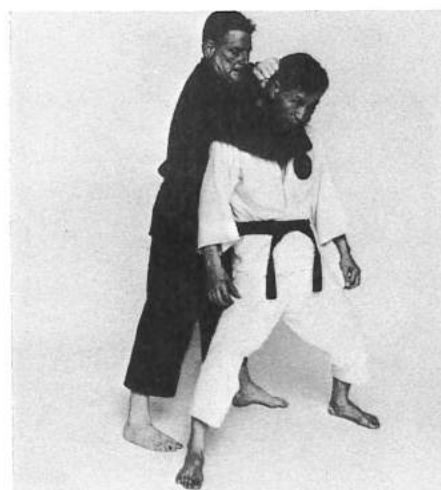


Fig. 68.01

Since the ribs of the attacker are unprotected by the nature of his attack, which raises both his arms, the ribs are the logical place for a counterattack. This is accomplished with the right elbow (Figures 68.02 and 68.03).

In the case of a lateral attack with a club (Figure 69.01), the club arm is diverted with a foot sweep, with the heel making contact with the attacking arm, which could disable or even break the arm. Then, the attacking arm is held off

with a left knife-hand, and a counter-attack is made with a right knife-hand attack to the collarbone (Figure 69.02).

If an attacker is foolish enough to stand with the business end of a pistol held against the victim's back (Figure 70.01), the victim swings either way, in this case to the right, and counterattacks the wrist holding the pistol with a knife-hand, followed by the same knife-hand to the back of the neck (Figures 70.02 and 70.03).

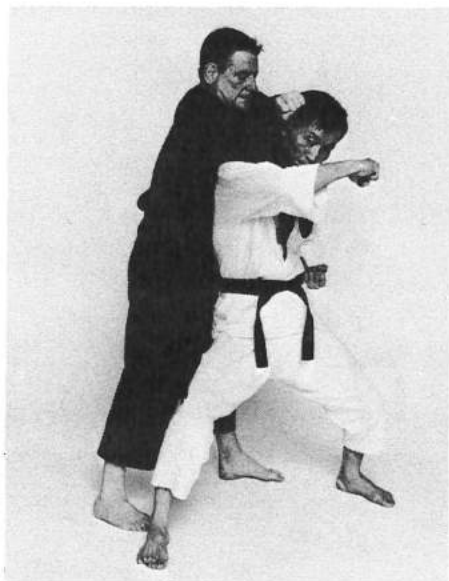


Fig. 68.02



Fig. 68.03



Fig. 69.01



Fig. 69.02



Fig. 70.01



Fig. 70.02



Fig. 70.03



## chapter 9

### Free-Style Fighting

One of the ultimate objectives of Tae Kwon Do training is free-style fighting. Of course, free-style fighting is a substitute for the real ultimate of Tae Kwon Do, self-protection against any attack at any time under any conditions. But, since one cannot practice the unexpected, the random occasion when one is attacked in the street, the nearest thing to it is free fighting between two Tae Kwon Doists, wherein the opponent presents a series of unexpected attacks and situations which must be dealt with then and there without rehearsals and without premeditation. Since the opponent in Tae Kwon Do free-style fighting is trained in attacking, particularly as the belt level gets higher, we feel that Tae Kwon Do free-style fighting fits the student better than anything else for meeting the unexpected attack in the street, and therefore it must be a part of every period of instruction for every Tae Kwon Do student above the white belt level. Free-style fighting in the gymnasium and street fighting are different things. Street fighting is serious and admits of no errors. Street fighting is closer and quicker than fighting in the gymnasium, and get-

ting the initiative is more important in the street.

The objectives of Tae Kwon Do training other than free-style fighting have been explained, but we feel it would not be amiss to go over some of them again in this context. One of them is self-control. Without self-control, none of the other objectives is attainable. Self-control is usually taken to mean control of one's emotions so he does not lose his temper, so he does not become unusually upset by random misfortunes, so he can maintain a calm and peaceful demeanor at all times, even while defending himself. In Tae Kwon Do, self-control also means the ability to be modest and quiet and unobtrusive in and outside the gymnasium. Another of the objectives of Tae Kwon Do training is the development and control of one's body, so that it can and will do what one wants it to, such as direct a perfect kick to the temple of a six-foot opponent or generate the power, focus, and accuracy to break bricks. The body will not be developed or controllable unless it is strong and healthy, both of which attributes are developed in the course of Tae Kwon Do training. Control

of the mind and control of the body enable the proficient Tae Kwon Doist to focus his mind and his body and his spirit in his attack, which is delivered accurately to the target from a balanced position with maximum force. Control of himself also allows the Tae Kwon Doist to focus all his resources in an instantaneous and effective defense.

Although the attributes of mind and body developed in Tae Kwon Do training carry over into everyday life, it is in free-style fighting that they are all brought together and put to use.

Now what exactly is free-style fighting?

Free-style fighting is fighting between two Tae Kwon Doists using all blows, kicks, techniques, attacks, blocks, and counterattacks which have been developed over the period of training, with the restriction that blows to the head or to the groin are stopped short of their targets, and blows to the limbs and to the body are allowed to touch their targets only lightly. It is hard to define "lightly." What may be "light" to a 240-pound man may be a rather stiff blow to the 87-pound schoolboy. "Lightly" certainly means not hard enough to break any bones. "Lightly" means not hard enough to knock the opponent to the floor unless he is already off balance. "Lightly" means not hard enough to double the opponent up to regain his wind or hard enough to give him bruises which will take a month to heal. "Lightly" means hard enough that the opponent will know he has been hit, but not hard enough to do any serious damage.

In addition to the light contact allowed when attacking the body and the limbs, there is contact made between the opponents in the process of blocking. In most cases, the block can be made as

hard as the blocker wishes to make it. In Figure 76.02, for example, the block must be made hard in order to spin the opponent around. A weak block would be useless. On the other hand, a block such as is made by the right fist against the left open knife-hand in Figure 76.04 must be made at less than full force or the attacker will find himself with a broken wrist. In Tae Kwon Do training, the block never ought to be hard enough to break bones, but it must be hard enough to stop the blow or the kick and to let the attacker know he has been blocked.

Some schools allow contact anywhere without restriction. It has already been stated that this is savage and nonsensical. It also suggests that the Tae Kwon Do is very bad. A well-trained Tae Kwon Doist's attack with full force would put the opponent out of business if it would not actually kill him. It is therefore not only obvious but true to say that the Tae Kwon Do school which allows unrestricted contact is a poor school. As to the school in which the instructor hits students, as we have previously indicated, there is no excuse for such a place or for such an instructor.

While on the subject of schools, it might be well to digress from our primary subject of free-style fighting and point out what constitutes a good school. When the prospective student is shopping around for the school which best suits his requirements, he ought to look for the school at which the students work hard and the school which has free-style fighting every session. If the prospective student watches a practice session at a school under consideration and sees the entire lesson devoted to stretching, a few basics, perhaps some Three Step Sparring, and forms, he ought to forget about

that one and keep on looking. Hard work, a complete curriculum, and a great deal of free-style fighting make good, strong Tae Kwon Doists.

Free-style fighting is the crucible in which the lessons of Tae Kwon Do training are put to the test. In free-style fighting the student demonstrates that he has learned to watch a blow being struck by his opponent so he can block it or move away from it, or both. He learns what works for him and what does not. He learns to defend himself and to combine his attacks in such a manner that they will be effective fighting techniques, not just mechanical exercises. He learns to be accurate with his attacks and his blocks and to keep his balance at all times both on offense and defense. He learns to keep his composure under stress and to keep his temper if his opponent happens to make a slight mistake and hit him about the head. He develops strategy and tactics. Without bringing a training session into focus with free-style fighting, the training session is an exercise in calisthenics.

White belts do not engage in free-style fighting. The white belt has not yet gained enough control to render his attacks or his blocks effective. Also, his control is not such that he can be reasonably certain of being able to stop a blow or a kick short of the target. But, white belts ought to watch carefully while the other belts fight. It is possible to pick up individual styles of the higher belts, particularly the yellow belts whom the white belts will shortly be fighting, as well as to get a general feeling for what is the right thing to do and what is the wrong thing to do in free-style fighting. Some white belts feel that they are wasting their time just sitting and watching the higher belts fight. This is not the case at all. Careful

and intelligent watching of the fighting styles and techniques, particularly those of the black belts, can be most useful.

The question frequently arises as to what equipment one can wear when engaging in free-style fighting. Many students wear groin protectors known as cups. We do not endorse this practice although our students are free to wear cups if they choose. First of all, wearing a cup gives the student a false sense of security. It makes him less likely to give full and adequate protection to the area artificially protected. If he is suddenly attacked on the street, he will not have a cup on and will be doubly vulnerable. Also, the student wearing the artificial protection has an advantage over those who do not wear such devices. The protected student has less to protect while he is fighting. Then, as a matter of being fair to all the students, if one can protect his groin, why cannot the student who has had his nose broken many times in other sports and who therefore can suffer serious injury from a strong direct hit on the nose, wear a football helmet with a face protector? Or why cannot the student who is a musician wear boxing gloves to protect the hands with which he makes his living? Wearing protection removes the whole point of Tae Kwon Do because a major factor in Tae Kwon Do is that the student is supposed to learn how to protect himself, not how to buy protective devices at sporting goods stores.

Now we turn to the question of how to free-style fight. This is an impossible question to answer because, if the reader will refer back to the earliest part of this book, he will find that Tae Kwon Do is called a martial art. Being an art, it is, as has been suggested, not capable of being defined exactly or taught as a predeter-

mined routine. No more can one be taught precisely how to free-style than one can be taught how to become a great painter or concert violinist or how to hit 61 home runs or run 100 yards in 9.1 seconds. For the sake of illustration, free-style fighting can be compared with any of the arts. Let us take music, and in particular playing the violin. It is possible to teach the basic *do's* and *do not's* and what things one cannot do to the Tae Kwon Doist, just as it is possible to show the violin student how to hold the instrument, how to hold and use the bow, how to finger the strings for the variety of notes he needs. It is even possible to tell the student that his results are wrong and can be improved by doing this or that. But neither for the Tae Kwon Doist nor for the violinist is it possible to tell the student how to express himself through his particular medium. The music of Menuhin is the personality of Menuhin expressed through the medium of the violin just as the music of Spalding expresses the personality of Spalding and the music of Heifetz the personality of Heifetz. Similarly, each student must fight in accordance with the way he is. Some rush in like bulls because that is their nature. Some are cautious because that is the way they are. Some are methodical and some are exactly the opposite. It is possible to tell each student which basic positions and moves and techniques are unsound and which are sound, but it is impossible to tell him how to use them. It is also possible to tell the student what he is doing wrong in the course of his fighting. The details can be taught. But the whole, the entire way the individual puts all this together and fights, is an expression of his own personality and his own physical equipment.

With the foregoing in mind, we shall approach the subject of free-style fight-

ing. We will indicate some of the most obvious things the fighter does do and some of the things he does not do. We can help design the framework and we can help polish the end product. But the student himself builds the way he free-styles as an expression of his own personality and his own way of doing things.

The first thing is how to address an opponent, how to stand, and how to hold the hands. This is illustrated in Figure 71.01. The feet are approximately in a back stance. The hands are fists and are held about chin high. The left hand, or the right hand, if the right foot is forward, is well out in front of the body and the rear hand, in this case the right one, is held away from the body or the face. The eyes are directed to the breastbone of the opponent so they can see any movement from his feet on up.

The hands are fists so there are not any fingers extended to be broken except, of course, when a knife-hand attack or block is being made. The open hand looks more exotic to the uninitiated, but it produces more broken fingers. The leading hand is held well out from the body so the opponent has to get past it to get a blow or a kick in. From the position shown, either hand can block or attack in any direction. One reason the back hand is held away from the face is so the opponent cannot hit the hand instead of the face and drive the hand into the face it is supposed to be protecting. Such a maneuver is just as effective from the opponent's standpoint as if he had driven his own fist into the face. The Tae Kwon Doist ought to use the right and the left stance about equally in fighting so he does not become dependent upon either one. Also, leading sometimes with the right and sometimes with the left gives more variety to the attack and does not let the opponent get into a set routine.



To use both sides for attacking doubles, in effect, the repertoire of attacks.

Figure 71.02 shows a modified fighting stance. In this case it is modified for fighting an opponent who is considerably taller. The only difference is that the leading hand, in this case the left one, is held a bit higher. If, on the other hand, the opponent is considerably shorter, the leading hand is dropped as shown in Figure 71.03.

Figure 71.04 illustrates an incorrect stance. It is too wide to allow instant mobility. The best way to illustrate this to yourself is to stand that way and then try to kick. You will find that you first move the feet approximately into the correct foot position, as shown in the first three illustrations, and then you kick. The same is true if one wants to advance or retreat quickly: the feet are brought naturally to the correct position and then the move is made. Thus, a move or an attack requires two movements of the feet rather than one. This gives the opponent just time to initiate his own attack and put himself at an advantage. In addition to the element of time *per se*, the move to the intermediate position tips the opponent off that something is about to happen, which, of course, is helpful to him.

Figure 71.05 illustrates another incorrect fighting stance. This one is incorrect in several particulars. A front stance is not suitable for fighting because too much weight is on the front foot, making it incapable of kicking without a shift of weight off it first. Once again, while the weight is being shifted, the opponent can read what is about to happen and either counterattack or move out of the way. Another incorrect element in the stance in Figure 71.05 is that the chest is facing too directly to the opponent, thereby offering much too tempting a target for a strong side kick.

One never wants to offer the full front to the opponent because it provides too big a target. The third thing wrong with the position in this illustration is that the leading hand is down where it can only block a low roundhouse or front kick. If one finds an opponent fighting in this position it is advisable to edge in closer and closer with the hands in the correct position. Eventually one can get into a position so his leading hand is closer to the opponent's face than the opponent's hand is to a position in which it can block a blow to his face. Then the leading hand is shot hard to the opponent's face. Some students persist in fighting with the leading hand down. Were there contact allowed to the face, they would not persist in this dangerous habit.

Figure 71.06 shows two Tae Kwon Doists facing each other, each in the correct position. Figure 72.01 shows two Tae Kwon Doists facing each other with the one on the reader's right being in an entirely incorrect position. The cat stance with most of the weight on the back leg does not allow for instant mobility to step back, for example, from a hard and fast side kick. To step back from the cat stance, he must first shift the weight off the back leg, which allows enough time for the fast side kick to reach him before he can move his body back out of the way. Also, the cat stance is not a strong position from which to withstand a vigorous rushing attack. A third disadvantage of the cat stance is that it is not well balanced.

In the cat stance as depicted, the low hand does not offer any means of blocking the side kick nor does the back hand held with the two fingers extended as for a thrust to the eyes offer any protection. It looks exotic to extend the fingers in this manner and perhaps even wiggle them a bit, but it does not do any good,

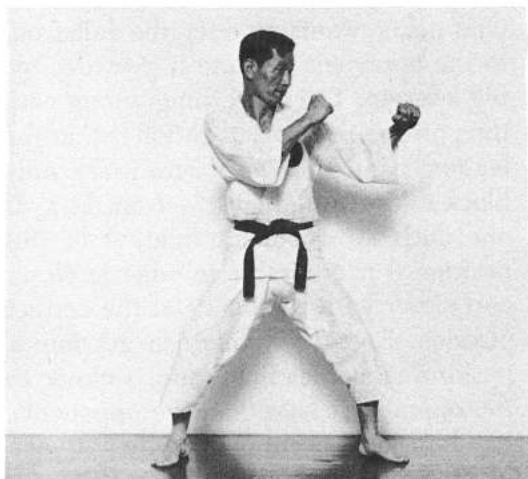


Fig. 71.01

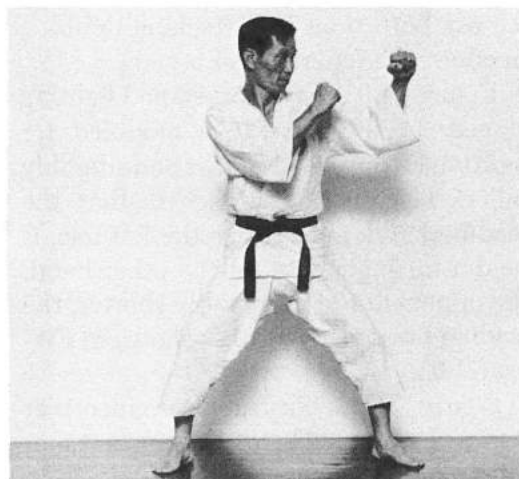


Fig. 71.02

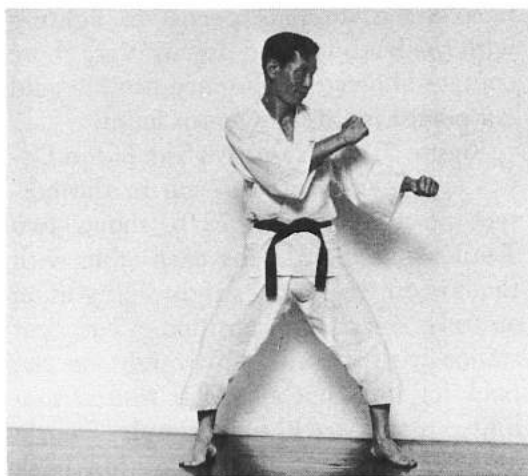


Fig. 71.03

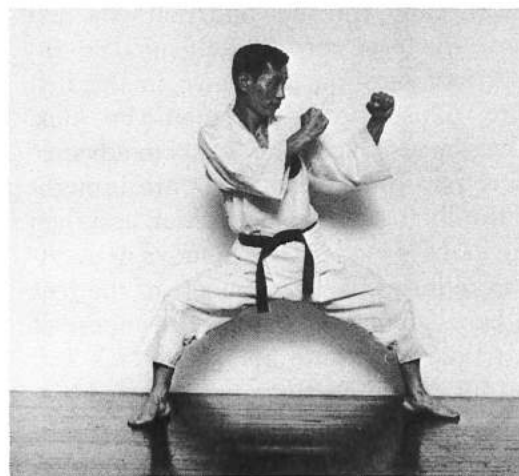


Fig. 71.04

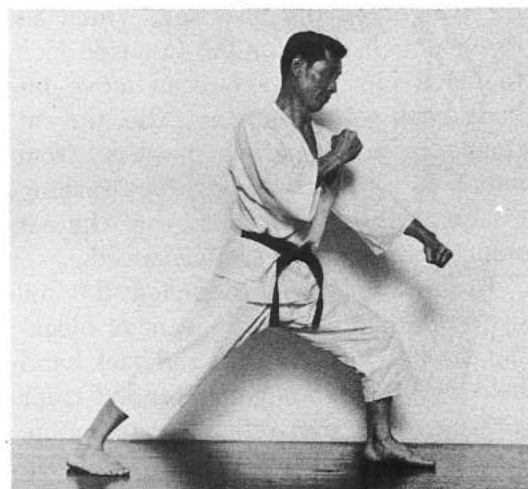


Fig. 71.05

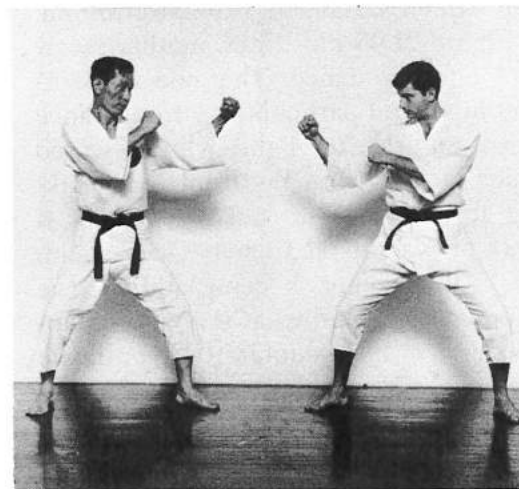


Fig. 71.06



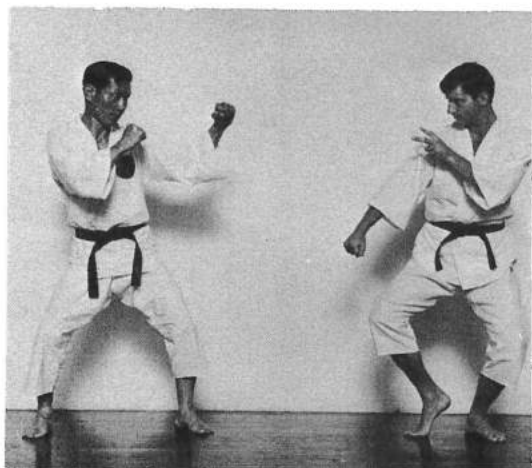


Fig. 72.01



Fig. 72.02

and it exposes the fingers to the possibility of being broken.

Figures 73.01 and 73.02 illustrate another fighting stance which might be fine in films or spy novels but is not very useful in Tae Kwon Do free-styling fighting. The figure on the reader's right is wide open. His whole body is unprotected and he is not even in a position to attack. In order either to block or to attack, he has to move his hands to another position, which gives his opponent time to withdraw or counterattack before the attack itself is made. In Figure 73.02, the figure on the reader's left has

chosen to attack with a roundhouse kick to the head against which the right figure has no defense.

Figures 74.01, 74.02, and 74.03 represent a defense against a front kick. The defender on the reader's left has stepped forward into a front stance, and he blocks the kick with a lower left-handed block, immediately bringing the same hand back and attacking with a knife-hand to the neck. The key word here is "immediately." He must not tarry in developing the second attack or he will have forfeited his advantage. Immediately after delivering the attack,

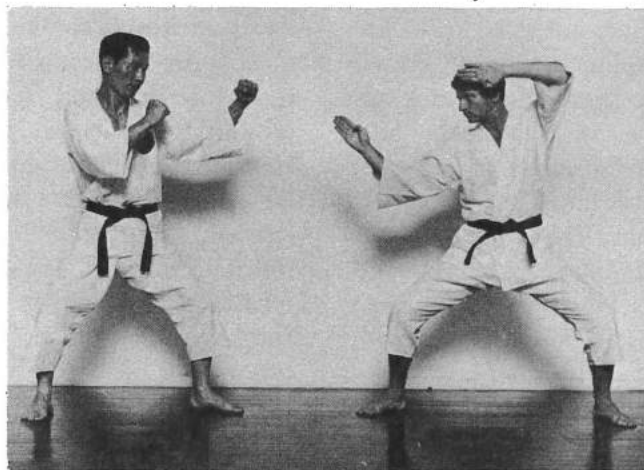


Fig. 73.01

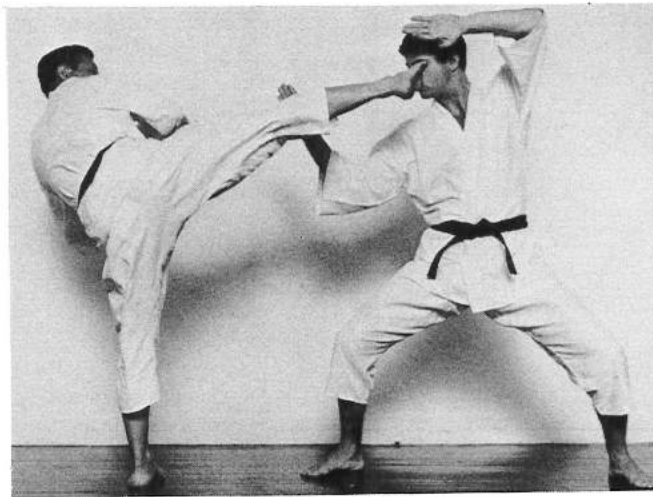


Fig. 73.02

the figure on the reader's left steps back into a fighting stance and brings his hands up to the fighting position so he is covered. Again, the key word is "immediately." Not stepping back and covering after delivering an attack is a common error. In actual combat, no matter how effective the attack is, it is always necessary to cover up immediately in the event that the opponent is not completely out of action. In free-style fighting, it is even more important to step back and cover up after delivering an attack or a series of attacks because the opponent is not put out of action. He can fail to honor a successful attack against him or he may not even know he has been scored upon, so he will come right back with a successful attack of his own. If the original attacker has made an unsuccessful series of attacks, it is still more important that he cover up when he finishes. The attacker is at his maximum vulnerability at the instant he concludes his series of attacks. All Tae Kwon Doists know this and will take advantage of it by counterattacking before attacker has time to get set. Thus, the necessity of getting out and getting into a viable fighting position at

the conclusion of a series of attacks is underlined.

Figures 75.01, 75.02, and 75.03 show how to handle a side kick to the ribs. The figure on the reader's right attacks with a left side kick to the ribs. The figure on the reader's left blocks it with his leading arm by coming around behind the kick and making a clockwise circular motion with his fist. This spins the kicker away from the defender and allows the defender a shot at the attacker's back, which he chooses to do with a side kick (Figure 75.03). The counterattacks could just as well have been a roundhouse kick with the right foot or two punches to the kidneys. In this maneuver the counterattacker has to watch that the attacker, having been spun around to his right, does not keep on spinning and come up with a right side kick or a right knife-hand to the side of the counterattacker's head. The counterattacker must move in for his counterattack very swiftly and surely before the original attacker has time to spin around for his second attack, deliver his counterattack, and get out.

This series of pictures also illustrates something else. The side kick in each

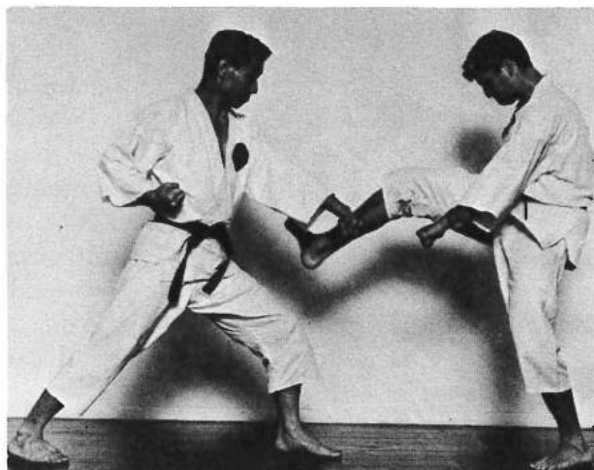


Fig. 74.01



Fig. 74.02

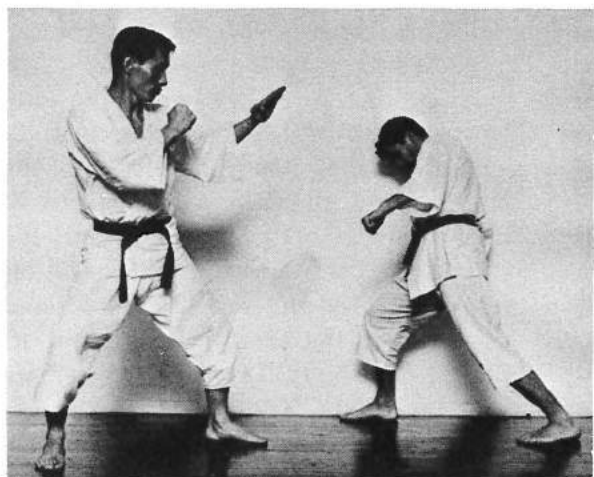


Fig. 74.03

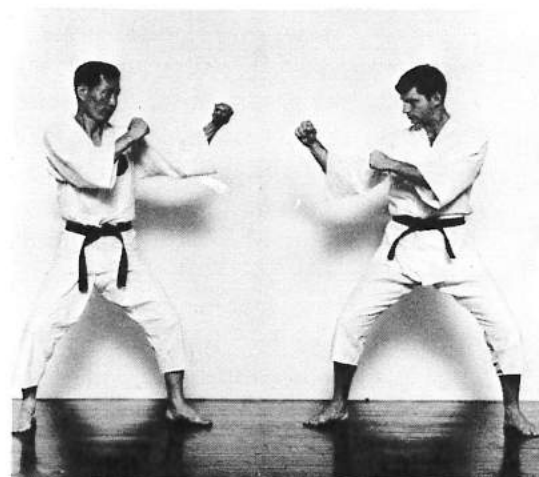


Fig. 75.01

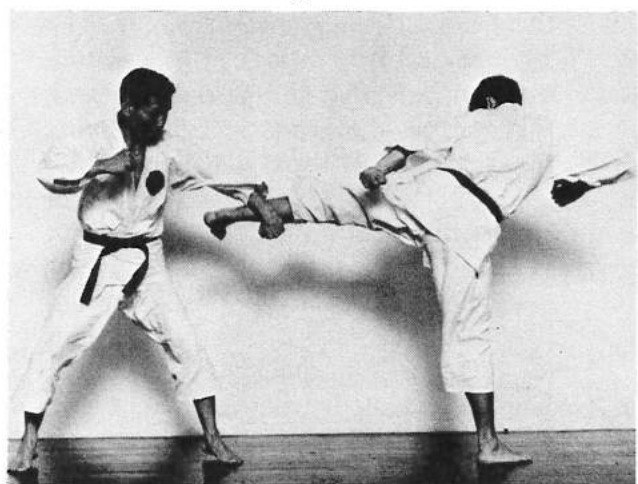


Fig. 75.02



Fig. 75.03

case, it will be noted, is directed to the midsection of the body, not to the head. A side kick directed to the head, as in the case of the original attack here, is too easy to move away from, the movement required usually being only a sideways or backward tilt of the head. A high side kick is directly in view of the eyes and can therefore be easily judged as to just how long it is. A side kick to the midsection is much more difficult to judge and therefore must be blocked or stepped away from. Side kicks to the head or over the top of the head look nice in advertisements, but they are not very useful in fighting.

The 76 series of pictures illustrates another means of dealing with the side kick. The attacker is on the reader's right. He directs his right side kick to the left ribs of the defender. The kick is again blocked with the defender's left fist and again the attacker is spun around by the force of the block. But this time, the kick is made with the right instead of the left foot, so the action goes in the other direction. The defender's left fist makes a counterclockwise circle as it turns the fist, so the fist meets the back of the attacking leg at the Achilles tendon or just above it with the knuckles out or facing the leg. Again the attacker is spun around, Figures 76.02 and 76.03. The original defender is, as always, aware that a second attack can be made, so he keeps himself covered and in a fighting position (Figure 76.03). Many beginners will make the mistake of doing a good job of blocking an attack and then, thinking the game is over, they will relax and leave themselves wide open.

In Figure 76.04, the original attacker does indeed make a second attack, this time with the left knife-hand sweeping

backward to the defender's head. Since the defender did not make the mistake of letting down after the initial block, he is ready and blocks the attack with his right fist, and then he again steps back into a fighting position in anticipation of perhaps a sweeping back kick by the left foot of the original attacker. This is Tae Kwon Do, keeping covered, keeping alert, and being ready. If one is sloppy for an instant against a good Tae Kwon Doist, the fight is over.

Going back to Figure 76.02, it is worth pointing out that the attacker is delivering a beautiful side kick. Note that the foot is parallel to the floor and the heel, which is the point of contact in a side kick, is leading the kick.

A roundhouse kick is something else. It is directed to the side of the head, to a plane parallel with the direction of the body, rather than perpendicular to it, as in the case of the side kick and the front kick. The roundhouse kick will often come over the shoulder or around the back of the arm of the person attacked, and he will probably never see what hit him. Therefore, the roundhouse kick can be thrown as high as the target allows. Figure 77.01 shows one way of handling a roundhouse kick to the head, stepping away from it. The beginner is likely to look at this picture and conclude that the person attacked, the one on the reader's right, having stepped back to avoid the roundhouse kick to the temple, now has a clear shot at the attacker's groin with a left front kick. It looks in the photograph as if he does. But in actuality he would be unlikely to have such a shot because this all happens too quickly. The roundhouse kick must be shot in and out with lightning rapidity because it is obvious that the kicker does not want to stand

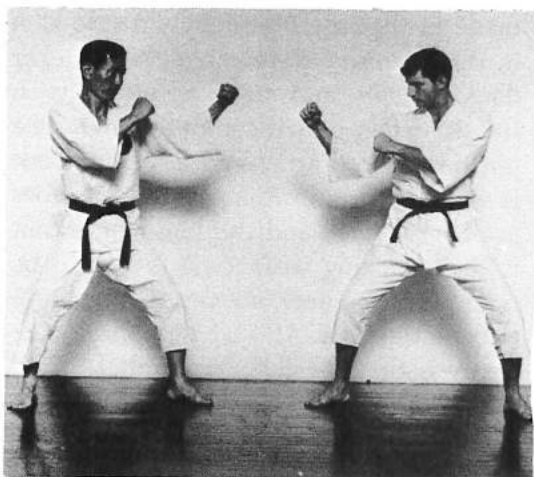


Fig. 76.01

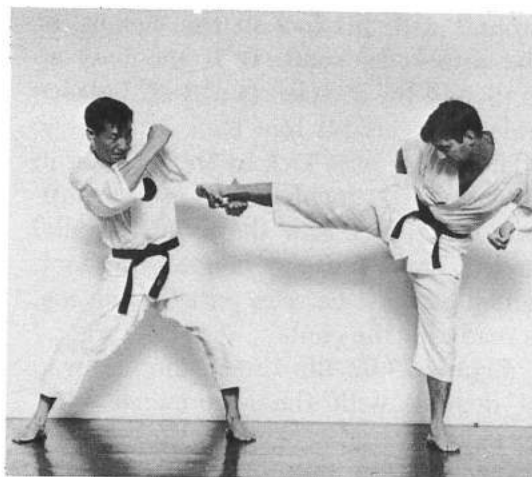


Fig. 76.02

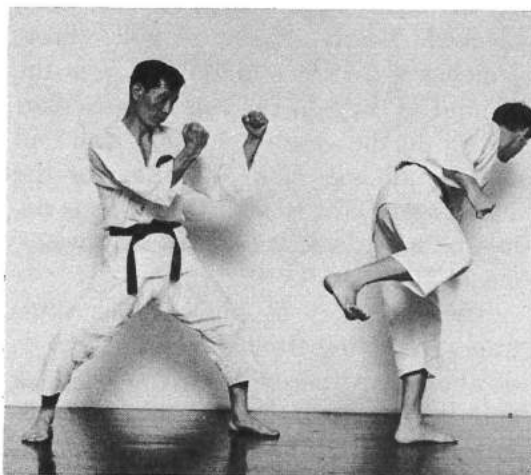


Fig. 76.03

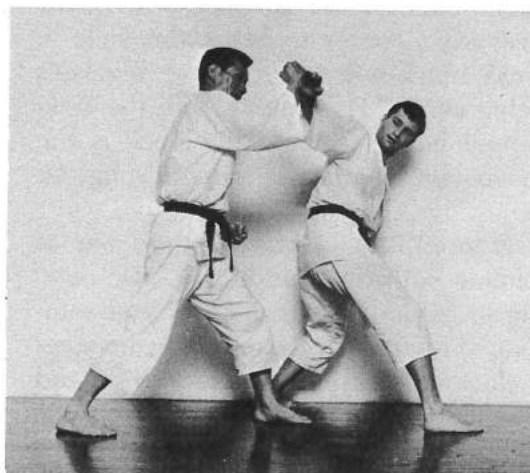


Fig. 76.04



Fig. 76.05



Fig. 77.01



around with his foot in the vicinity of the attacked's head. It is too easy to grab, and the attacker is way off balance unless he gets his foot back in a hurry. (The roundhouse kick by the attacker in Figure 77.01, incidentally, is a beautiful kick. Notice how the foot is parallel to the floor and the ball of the foot, which can just be seen past the big toe, is ready for the contact with the target.)

Figure 77.02 illustrates another way of dealing with the roundhouse kick, blocking it. In this case, the right fist has been brought in a clockwise loop to meet the roundhouse kick head on. This hurts and it must be done with great strength in order to block the kick. A weak block will result in the blocker's being carried right along with the kick. It will be noted that this block is the movement number 16 from Pyong An II.

Figure 77.03 illustrates a third way of dealing with the roundhouse kick, coming in behind it with a block and spinning the attacker around. This involves a clockwise loop with the right fist and contact with the attacking leg on the Achilles tendon or just above it. The same caution is necessary here as was

made in the case of blocking a side kick in this manner: watch that the attacker does not spin and make an attack with the other leg or with a knife-hand. The position of the attacker's attacking foot is worth noting in this picture. The toes are curled back and the ball of the foot is the attacking surface. It is also to be noted that the heel, not the toes, is higher from the floor. All that is necessary actually is that the foot be parallel to the floor, as in the previous two pictures, but the toes must not be higher than the heel. Another thing to note in Figure 77.03 is that the attacker is still looking at his foot even after it has been blocked. Many students will throw punches and kicks and look down at the ground as they do so. This is particularly true in the case of the side kick and the roundhouse kick. In order for the Tae Kwon Doist to know what he is doing, he must look at his attacking weapons at all times.

The 78 series of photographs illustrates the flying front kick and what to do about it. Although the flying side kick and the flying roundhouse kick are not illustrated, the method of counterattack is the same. Before discussing the pictures,



Fig. 77.02

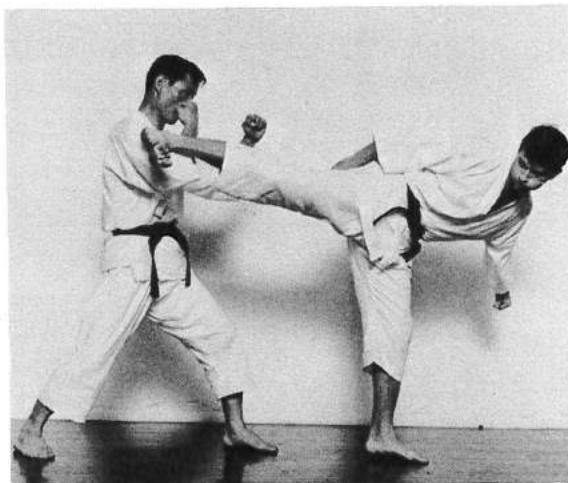


Fig. 77.03



a word about the general philosophy of the flying kick might be worthwhile.

Up until the new generation at least, Orientals tended to be shorter than Occidentals. When a short man fights a taller man, the short man must stay out of the taller one's reach. When he attacks, the shorter man must get in, make his attack, and get out. For him to trade attacks with the taller man puts the shorter one at a terrible disadvantage because of the simple matter of reach. One way to get in fast is by means of the flying kick. This is fine for the first half of the operation, but it does not provide for the second essential half, getting out. The flying kick must finish the opponent; otherwise, the attacker with the flying kick finds himself in the embarrassing position of landing virtually unarmed. For Occidentals who today are heavier and taller than were the Orientals who found use for the flying kicks, it is usually not necessary to use these kicks. Therefore we do not encourage extensive use of them.

There is another factor in the use of the flying kick. The human is not equipped with ailerons, a rudder, elevators, or jet power, as aircraft are. Once the human leaves the ground, he is committed to a certain course and he cannot change it. The opponent on the ground, on the other hand, can change his position at will. Therefore, if the opponent on the ground is of equal or nearly equal skill to that of the attacker, the one on the ground has the advantage as soon as the attacker jumps. He merely has to step aside and wait for the attacker to come down. Also, when the attacker lands, he has to gain his balance and gather himself together. Even though this takes but the smallest part of a second, it does take time, and this is just enough time for the opponent on the

ground to attack. Much of Tae Kwon Do is gaining an advantage from that tiniest part of a second. It is frequently all one needs.

In Figure 78.01, the attacker is on the reader's right. It is obvious that, to make a successful attack, he has to get closer to the defender. In this instance, he has chosen to get closer by jumping and making his attack during the jump (Figure 78.02). Since there are not trees or buildings in the background, it is difficult to see who is moving where. Actually, the defender has stepped back to maintain the distance between the two which makes the jumping front kick ineffective (Figure 78.03). (It is worth pointing out here that the man doing the jump kick in these pictures has broken two one-inch-thick pine boards held nine feet in the air with a jumping front kick, so he *does* know how to execute the kick.)

Figure 78.04 illustrates what the defender does in the case of a jumping kick. In this instance he does not wait until the attacker lands. He finds the attacker open on the way down, so he steps in and attacks the open midsection with a side kick. As you can readily see, the attacker on his way back to earth is going to find this side kick awfully hard to deal with. The defender could as well have stepped to either side while the attacker was in the air. In this case, he happened to choose to step back probably because his previous experience had shown him that this particular attacker comes down from a front kick wide open.

Figure 78.05 illustrates another means of dealing with a jump kick. Although figures 78.04 and 78.05 look almost identical, they represent two ends of the flying-kick operation. Figure 78.05 is the very beginning of the flying

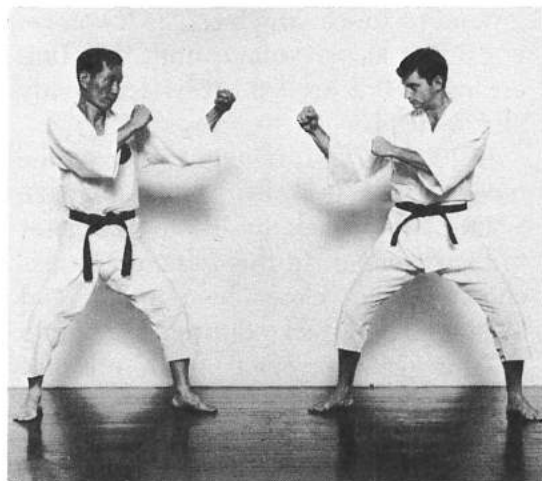


Fig. 78.01



Fig. 78.02



Fig. 78.03

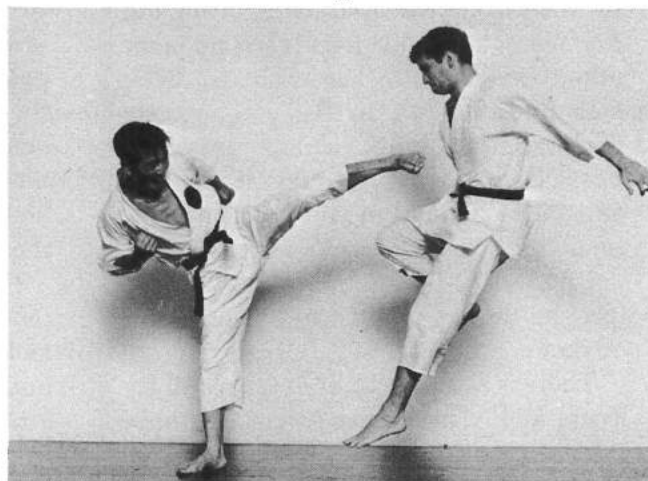


Fig. 78.04



Fig. 78.05

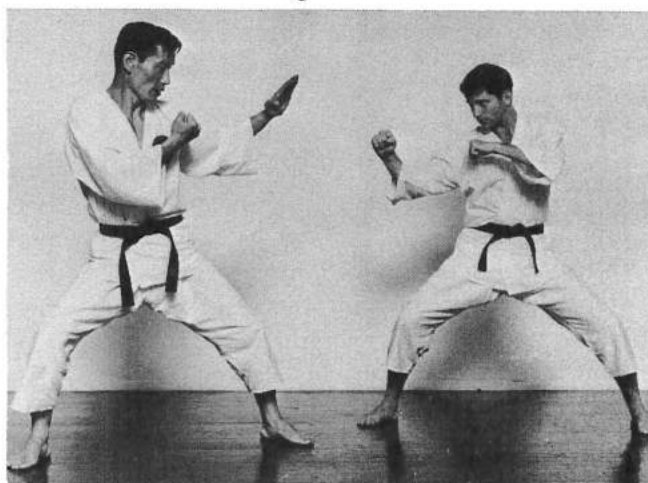


Fig. 79.01

kick. Here the defender on the reader's left has anticipated the kick and has stepped into it before it gets under way with a side kick to the midsection. This takes perfect timing and a good measure of courage.

Figures 79.01, 79.02, and 79.03 illustrate a multiple attack, a side kick (Figure 79.02), followed by a knife-hand attack to the neck (Figure 79.03). In Figure 79.02, it will be noted that the person on the reader's right has his back hand, forearm, and elbow rather high, thereby leaving his midsection open. When a Tae Kwon Doist sees an opening like this, he ought to go after it. But he must be sure it is not a trap, an invitation to attack a certain area, so that a premeditated counterattack can be made. The side kick is followed immediately by a left knife-hand to the side of the neck. If there were any more pictures in this series, they would show the attacker, the figure on the reader's left, moving out with his hands up after the attack: he would be well covered and in a good position either to defend or to attack again.

The next series of pictures shows a roundhouse kick, followed by a right knife-hand to the head. In Figure 80.01, the attacker on the reader's left has thrown a roundhouse kick from which the defender has leaned away. As the attacker's foot comes down, he is in close enough to deliver the knife-hand attack with no hesitation and then immediately step back and cover himself.

Among students, the propensity to talk seems to decrease as their proficiency in Tae Kwon Do increases. Beginners will look at Figure 80.02 and say immediately, "Well, the person at the right has the kidneys of the attacker to shoot at. He could hit them with a right

and then a left punch." If these pictures represented tableaux, perhaps the beginner would be right in making such an observation. But it must be remembered that these pictures represent movements in a very rapid sequence. The attacker has the impetus, and it is very difficult for the defender to break up that impetus. The endless "if he does that, I can do this" verbal games played by beginners after classes, are exercises in futility. Things simply do not work that way. They happen much too quickly. Since the attacker has the initiative in Figure 80.02, the attacked on the reader's right would be disabled by the blow to the head before he could counterattack. Then, if the knife-hand to the head had not been effective, the original attacker has stepped back and is in a position to resume fighting (Figure 80.03).

This leads us back to a general discussion of a few more points with regard to free-style fighting. The first concerns free-style fighting by women in Tae Kwon Do classes. Women know from direct experience that the men with whom they do their free-style fighting will not hit them anywhere, even lightly on the body or on the limbs. Thus, a woman tends to charge in delivering blow after blow after blow with no thought whatsoever of defense. She deludes herself into thinking that all she has to do is attack. It is most difficult to instill in the mind of a woman Tae Kwon Doist that an attacker on the street will not be as generous as her free-style-fighting partner in a classroom. A woman must learn, as much as any other Tae Kwon Doist, that she can make attacks only so long as she is perfectly in balance and has the initiative and does not unduly expose herself to a counter-



Fig. 79.02



Fig. 79.03

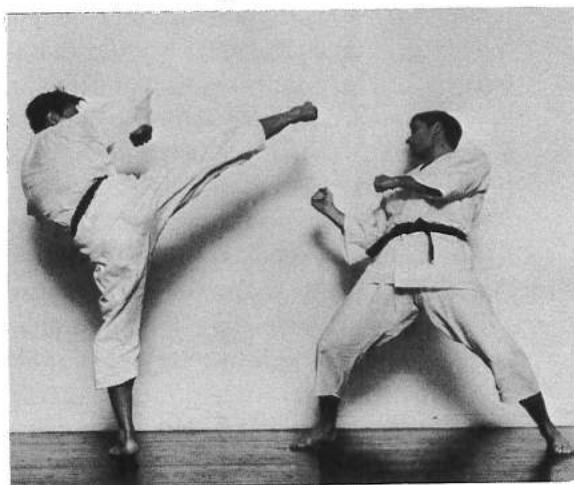


Fig. 80.01

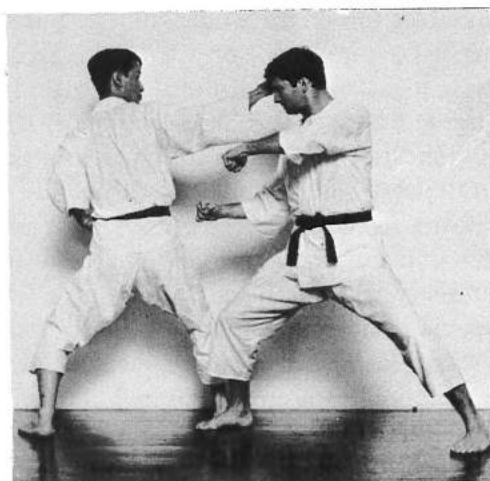


Fig. 80.02

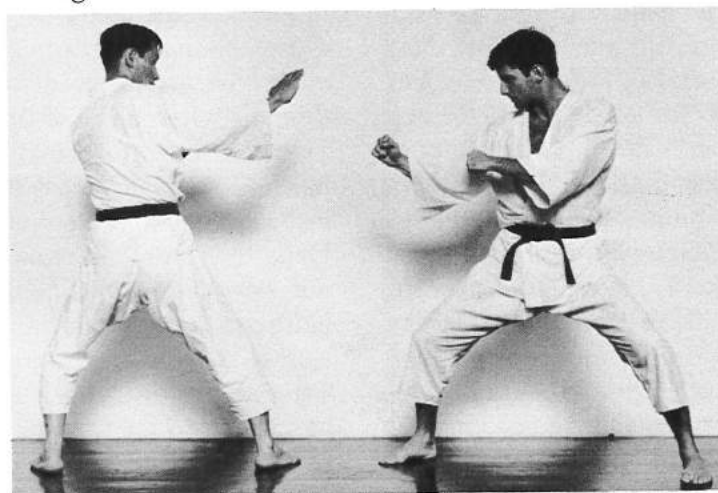


Fig. 80.03



attack. More than three or four successive attacks in one flurry will generally leave the attacker in a vulnerable position. It is for this reason that various of the foregoing pictures have shown the original attacker as having gone in, made his attack, and retreated to a well-protected fighting stance. Although women are generally the worst offenders in this respect, failing to attack and then get out properly covered, it is not an uncommon error among Tae Kwon Doists to make the attack and then forget about stepping back and covering up with the fists positioned properly. Some students pause to admire their work, a dangerous indulgence.

As a corollary to the above, it is generally unwise when the opponent attacks to move into the attack. In certain instances this may be advisable, but it takes an experienced Tae Kwon Doist to recognize such opportunities and an even more experienced one to execute the operation properly. Generally, when the opponent attacks, it is best to step back and away from the blow even if the blow is to be blocked. Moving back or aside from a punch makes blocking easier. A punch in full flight is hard to block, but when it has reached the extremity of the arm or leg propelling it, turning the blow aside is not so difficult. So it behooves the blocker to move away from an attack. Standing still is not good either. It is not as bad as walking right into an attack but it is unsound tactics. Some women will, if they are not wading in with arms and legs flailing away, stand right in one spot and keep swinging. They know they will not be hit so they do not protect themselves by moving away. To stand still in front of an attack or to wade right into the attack of a man outweighing them by

100 pounds or more could be fatal to a woman on the street.

Another caution in free-style fighting is never to grab a side kick. It is impossible to grab a side kick on the way in. If the contest were for real, the side kick would have landed and the grabbing would have been *ex post facto*, that is, as the leg is withdrawn. This is all very well in free-style fighting, in which the intent is not to disable the object of the side kick: the kick can indeed be grabbed on the way out. But, if this were a serious contest, the grabber would be in no condition to grab the foot on the way out, since, presumably, if the foot is in a position to be grabbed, it would have landed on its target and the grabber would be in no condition to grab anything. For your own satisfaction, try grabbing a side kick on the way in. If one student stands with his midsection exposed and his hands ready to grab the kick, another student does the kicking, and a third student stands to one side where he gets a good side view of the proceedings, the observer will find that, if the defender is able to grab the side kick, it will always be as the side kick is withdrawn, not on the way in. The side kick can be deflected on its way in, but not grabbed. So do not, in free-style fighting, grab kicks.

One of the most important elements of free-style fighting is being relaxed. As was pointed out earlier, any student who says he is not afraid when he begins free-style fighting is either insane or grossly exaggerating. It is natural to be afraid and therefore it is difficult to relax. But to achieve real proficiency in free-style fighting, it is essential to learn to relax. If one is tense, he is slow in his movements. A slow movement is virtually useless against a good Tae Kwon Do-

ist. As a matter of fact, it is worse than useless because it exposes the attacker without causing any serious response on the part of the defender. Also, there is another aspect to relaxation in free-style fighting. If one is relaxed, he can fight all day. If one is tense, he tires quickly.

Another generality is not to stand still like a tree and let the opponent choose his method of attack. It is best to keep moving at least a little bit as one searches for an opening to attack. This does not mean dancing around like a golden-gloves boxer. Just move enough so the opponent has difficulty getting you in focus. If possible, you always ought to keep a little to one side of being straight in front of your opponent. It is good to move out of focus, if possible, just at the instant the opponent is about to commence an attack because it throws him off balance and often will afford an opportunity to counterattack him.

The Tae Kwon Doist does not want to develop personal idiosyncrasies which tip his hand. For example, some students waggle their shoulders before a hand attack and pluck at their uniforms before a kicking attack. These are unconscious tics which the careful observer can pick up and turn to his own advantage. It is most useful to know what the opponent is going to do. It is wise to review one's own fighting to make sure he himself does not have any tics or tip-offs included in his repertoire and to look carefully for personal idiosyncrasies of the opponent which telegraph his next movement.

It is not prudent to be too eager to attack. Between a higher belt and a lower belt, the lower belt is supposed to carry the burden of attacking. Generally, if you do not attack you cannot make mistakes. Just move around a little and let

the other person make the mistakes. Of course, if both fighters did this, an attack would not be mounted. The point is that one ought to look for an opening and, if he finds one, attack with a purpose, not just attack for attack's sake. Openings most frequently occur after the opponent has just finished his series of attacks. Therefore, the counterattacker is likely to be able to spot openings and let the other fellow make the errors. Judgment and experience will tell one when to be the attacker and when to be the counterattacker.

Beyond these generalities, the Tae Kwon Do free-style fighter is on his own. His fighting must not include any basic errors. But how he goes about devising his attack must be the expression of his own personality. If the Tae Kwon Doist is attacked on the street, he must make sure it is clear in his mind that this is not free-style fighting in the gymnasium. He is not learning or even scoring points, he is fighting to save himself from serious injury or death. If he is not fighting to save himself from something serious, he ought not to be fighting in the street in the first place. Assuming, then, that a fight on the street is a very serious matter, the Tae Kwon Doist does not step out so readily after an attack. If he has created an advantage, he keeps himself together and balanced, and he follows his advantage as far as he can or until the opponent is out of action. On the street, the fighting will be closer. The advantages the Tae Kwon Doist has are surprise with a loud "Utz," experience in fighting from his free-style fighting, the ability to remain composed, speed, strength, and a big bag of tricks. He ought to use them fast, hard, and surely.

A final caution. Street fighting is not



to be played with. It is the same as a weapon kept in the desk or the closet for the protection of the home. Just as the weapon is not used for amusement or as a plaything, Tae Kwon Do is not a plaything outside the gymnasium. It can be just as lethal as a gun and ought to be regarded in the same light. Neither the weapon nor Tae Kwon Do is to be used as an offensive weapon. If the house is

attacked or broken into the weapon is brought into action. If the person is threatened, Tae Kwon Do is used.

The distinction between free-style fighting and street fighting is perhaps best exemplified by the attitude toward the fallen opponent. In free-style fighting, one steps back and lets the opponent get to his feet. In the street, one makes sure he cannot get to his feet.



## chapter 10

### Other Exercises and Breaking Objects

There are exercises one can do away from the gymnasium to build up musculature and overall physical tone. The most frequent question from students concerning supplementary exercises is about the use of weights in building up the body. Weight lifting develops very impressive-looking muscles to be sure, but those muscles are not always useful for sports requiring quick and supple movements. The essence of Tae Kwon Do is speed and suppleness. Therefore we feel that the usual weight-lifting program is not suitable for the Tae Kwon Doist. However, a limited use of the proper weights will build up the right muscles in the right way. The weights are small dumbbells, five pounds each for men and two or three pounds each for women. They are used as shown in the series of pictures, Figures 81.01 through 81.39.

The factor of speed ought to be given some attention in doing the exercises illustrated in this series of pictures. If these exercises are done smartly, quick reactions and quick motions will be established. To use weights heavier than those we recommend will not produce the desired results. They will build muscles but not speed and suppleness.

Thus, to repeat the recurring question about the use of weights as a build-up for Tae Kwon Do, a man can use five-pound weights and a woman three-pound ones, and the exercises ought to be those shown in the 81 series of pictures.

Probably the most effective extracurricular exercise is road work, running or jogging several miles a day. It is best to do the road work outdoors. Something about exercising outdoors adds strength. In Manhattan, the only area really suitable for outdoor exercise is Central Park. We exercise in Central Park every morning by running around the reservoir in the center of the park, the reservoir being about a mile and five-eighths around; then doing forty of each of the basic attacks, blocks, and kicks, followed by each form appropriate to our own belt levels at least once; then at least twenty side kicks with each foot full force against a tree and twenty round-house kicks as high as possible and with full force against the tree; and finally an extensive set of loosening exercises. We have found that supplementing the classroom work with early-morning workouts in Central Park is almost necessary to achieve adequate physical



Fig. 81.01

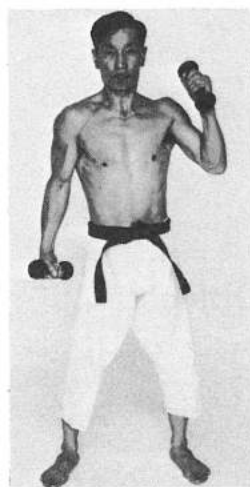


Fig. 81.02



Fig. 81.03

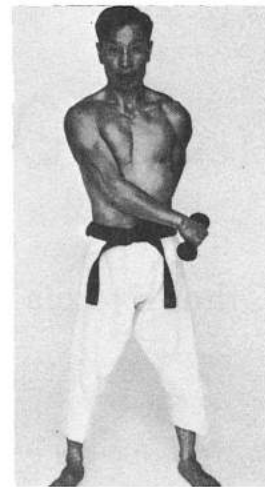


Fig. 81.04



Fig. 81.05



Fig. 81.06

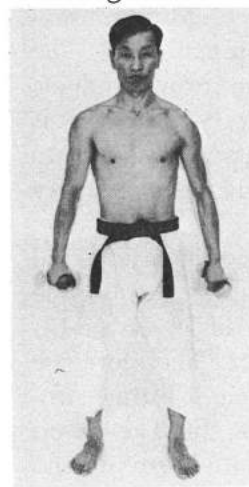


Fig. 81.07

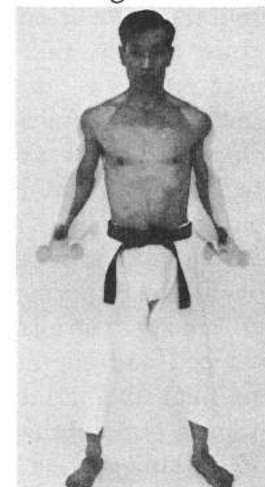


Fig. 81.08



Fig. 81.09



Fig. 81.10



Fig. 81.11



Fig. 81.12



Fig. 81.13

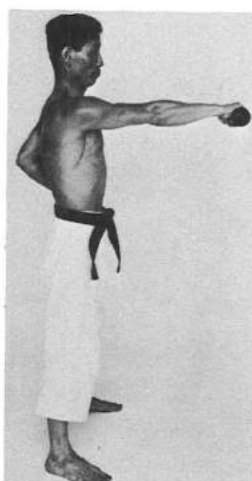


Fig. 81.14



Fig. 81.15



Fig. 81.16

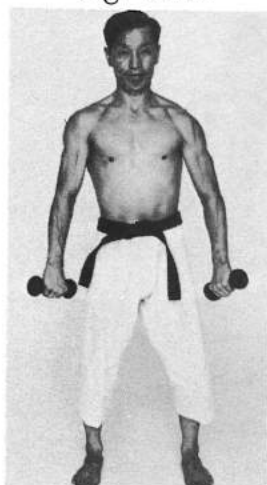


Fig. 81.17



Fig. 81.18



Fig. 81.19

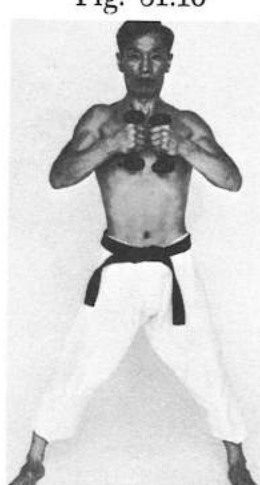


Fig. 81.20



Fig. 81.21



Fig. 81.22



Fig. 81.23



Fig. 81.24



Fig. 81.25



Fig. 81.26



Fig. 81.27



Fig. 81.28



Fig. 81.29



Fig. 81.30

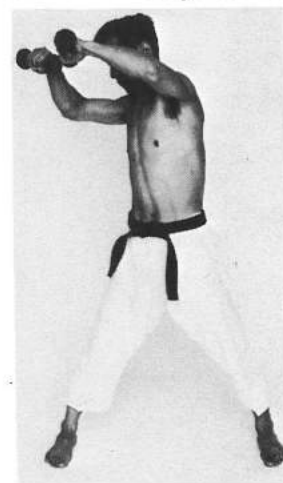


Fig. 81.31



Fig. 81.32



Fig. 81.33



Fig. 81.34





Fig. 81.35

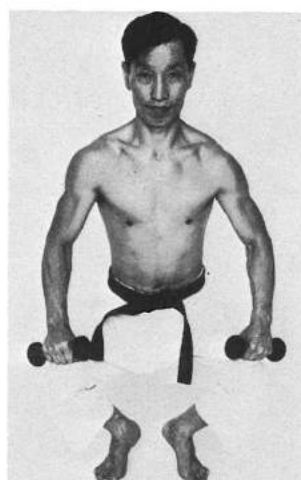


Fig. 81.36



Fig. 81.37

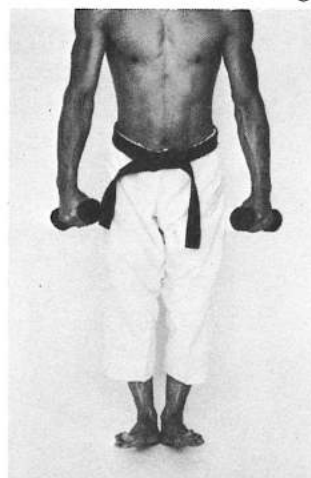


Fig. 81.38

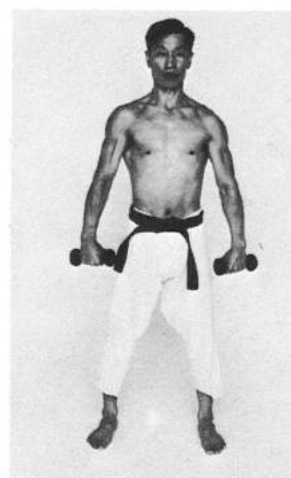


Fig. 81.39

conditioning. For those who find it convenient to exercise outdoors at least two or three days a week, it is strongly recommended.

The first thing the Tae Kwon Doist notices when he moves outdoors is that his attacks and blocks seem much less strong than they do inside where he can hear the uniform snap against his arm or leg when he makes a fast move.

As suggested early in this book, the uniform for outdoor workouts is old clothes. The students shown in Figures 82 through 88 and in earlier pictures exercising in Central Park are in their

Tae Kwon Do uniforms for the purpose of illustrating this book only. We never wear uniforms outside the classroom unless it is to give an exhibition. The Tae Kwon Doist does not want to call attention to himself.

There is another advantage of the Tae Kwon Do exercises and workouts outdoors. In the winter when the temperature is around ten degrees above zero with a bitter wind and gray dawn sky, it is much easier to stay in bed than it is to get up and do an hour and a half's strenuous exercising outdoors. To do the exercises under these conditions sepa-



Fig. 82



Fig. 83



Fig. 84



Fig. 88

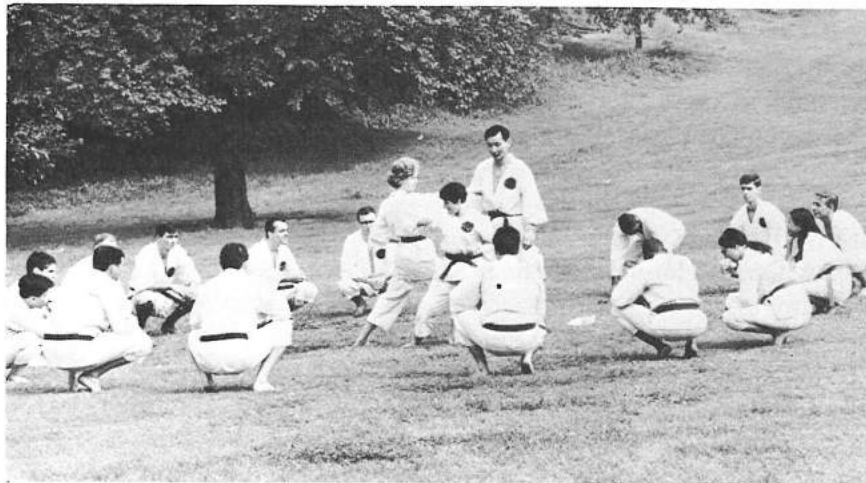


Fig. 85

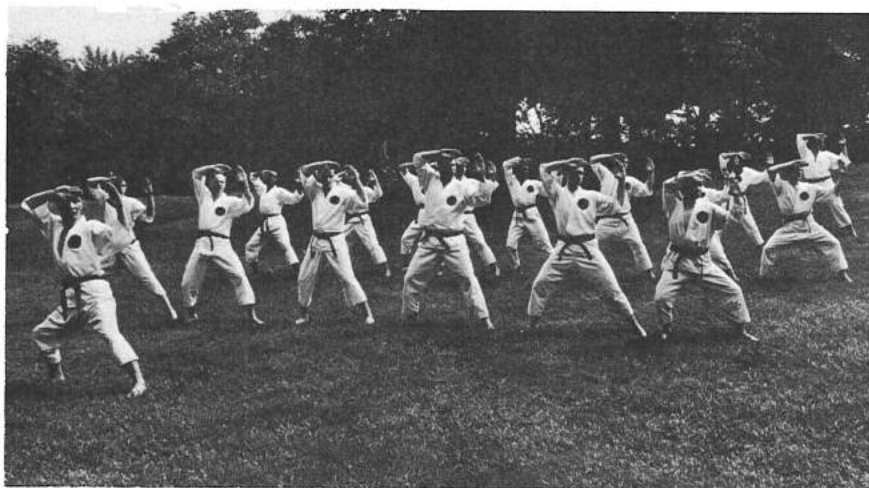


Fig. 86

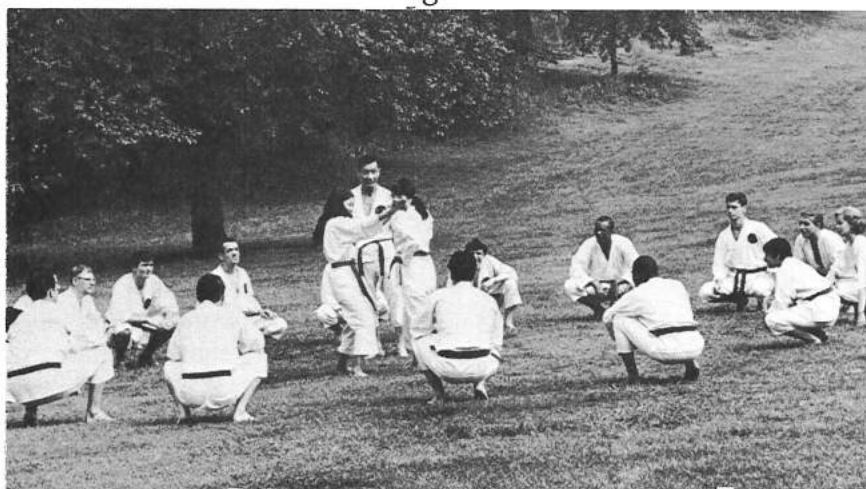


Fig. 87

rates the real Tae Kwon Doists from the dilettantes. It builds the toughness and resolve which must be strongly in evidence in any good athlete. Jogging a mile and a half into an icy wind in several feet of snow not only builds the legs, but it also builds resolve. Then, six months later when the humidity is near 90 and the temperature past 90, it takes just as much resolve to pursue the same regimen of exercises outdoors as it did in the winter. It is for the purposes of developing physical condition and mental discipline that we are strongly in favor of outdoor physical exercise several days a week as an integral part of Tae Kwon Do training.

Directing side kicks against a strong tree or a brick wall or against any solid object is a part of the outdoor work which is very beneficial. If the student can kick with all his strength a solid object which will not move, a kick to the midsection of a human adversary certainly ought not to offer any problems. The side kick against the tree in Central Park is not the same as a side kick in class. In class, the object is to get the form right, to increase the height of the kick, and to increase the speed of the kick. The object in the outdoor workout is accuracy, to bring the kick exactly into focus as contact is made. This teaches the Tae Kwon Doist not to focus a foot short of his target or six inches in back of it, either of which would cut his power in half and would be disastrous if he happened to be defending himself against a serious assault.

As the student kicks against the solid object, he is wasting a valuable opportunity if he does not practice kicking a particular spot on the tree or brick wall, in other words, increasing his lateral accuracy, too. He ought to pick out a

spot the size of a dime on the object kicked and try to hit it with the middle of his heel each time he kicks. Accuracy, you will remember, is one of the elements of making Tae Kwon Do effective. Thus, when the student is kicking the tree or the brick wall, his focus ought to be complete, both laterally and longitudinally, right on target.

Kicking a solid object also develops the ability of the leg to absorb shock, which is merely another way of saying that if you can kick a tree full blast, think what you would do to a human rib cage.

We have observed that some students will find they can kick the tree better with one leg than with the other. They then concentrate on kicking with the better leg, with the result that the disparity between the effectiveness of kicks with the two legs becomes greater and greater. Eventually, the student depends entirely on the good leg and never uses the other one. This obviously is not a proper way to develop. The student must be careful to develop each leg equally. If he finds that one leg is less effective than the other, he ought to work on the weak one more than on the strong one until they are equally effective. It sometimes happens that the student devotes so much attention to the weak leg that it becomes the strong one before he notices it. Then, of course, he must begin to bring the other one up.

It will be noted that there are women among the students exercising outdoors. This subject of women in Tae Kwon Do has been discussed previously. It is worth adding that women can find that Tae Kwon Do is most useful as a means of keeping themselves healthy as well as providing a means of self-defense. It has been our experience that women do

not have the natural inclination for the hard physical work demanded by Tae Kwon Do. Those who do have the will to stick with it can become quite effective, effective enough to take care of any situation they might meet. Women Tae Kwon Doists also find they do not grow fat and wrinkled as do their completely sedentary sisters.

Supplementing regular Tae Kwon Do training by outdoor work is highly recommended. It might be pointed out that free-style fighting ought not to accompany outdoor workouts unless the workout involves only two or possibly three students, and there is no chance of drawing a crowd. If one does have the opportunity to free-style outdoors, he will find that his attacks and blocks seem much weaker and his movements in general seem less crisp. Working outdoors makes the individual feel much more insignificant.

There is an exercise not included in our Tae Kwon Do class routine in the gymnasium which some instructors do include as a part of the regular class instruction, push-ups. We have not illustrated push-ups since it is most probable that anybody reading this book will, at one time or another, have done push-ups somewhere. Push-ups are good for the muscular development of the upper body. If the student wishes, he can do push-ups on his first two knuckles, those of the index and the middle fingers, instead of the palms of his hands. This will, of course, develop a callous on each of the knuckles used, which facilitates the breaking of boards with the fist. In doing knuckle push-ups, 70 percent of the weight will fall on the middle knuckle and the other 30 on the index-finger knuckle. For strengthening the fingers, the hands can be spread out and

the push-ups done on the tips of the fingers.

In working out a program of push-ups, the student ought not to push himself too hard; he ought not to expect to do a hundred push-ups right off. It is best to start off with one or two push-ups and then add one or two more as one feels able, until the total is up to fifty or more. One-armed push-ups or push-ups on two fingers or on the thumbs alone are fine to have in one's repertoire for show purposes, but essentially they do not contribute to Tae Kwon Do conditioning. Regular push-ups on the hands, the knuckles, or the fingertips will do the job for the Tae Kwon Doist.

Then, there are supplementary exercises which will be done in the gymnasium itself before or after the regular class periods. These require various types of specialized equipment. One of the pieces of special equipment is the Kwon Go for striking with the hands to build up power and accuracy in punching or chopping and to build up the hands themselves.

The Kwon Go consists of a cloth-covered, six-sided prism with rectangular faces about a foot long, six to eight inches wide, and about two inches thick. Inside, the padding to make the thickness is either stiff sponge material or tightly packed rags or string wound in such manner that it will fill the prism. The prism is mounted so it is about three and a half to four feet above the floor. It is mounted so that there will be a little spring to it but not much. The spring is not essential, but it is desirable. The mounting can be on a board as wide as the punching pad and half-an-inch thick and reinforced by a similar board running upwards for about seven-eighths the length of the first mounting



board, a third similar board running three-quarters up the length of the original one, and a fourth one running half-way up. The vertical mounting boards must be securely fastened to the floor as with two angle irons so they will not give as blows are struck on the pad. The Kwon Go can, if necessary, be mounted on a solid wall. This will not, of course, allow for any give as it is struck, but sometimes there is no suitable place for mounting it on vertical members attached to the floor.

Figure 89.02 and some of the others in the 89, 90, and 91 series of pictures show how the Kwon Go is set up.

Figures 89.01 through 89.03 show one type of blow which is used against the Kwon Go, the smash with the back of the hand. This smash is started from back over the other shoulder with the opposite hand partway across the body to the other side to provide the reactive force. Notice in Figure 89.03 how the muscles in the upper chest and the neck are tensed at the moment of contact of the fist with the board. This is focus.

When contact with the board is made, the hand will tend to jump back away from the board. The object of the ex-

ercise is to put the entire force of the blow into the object attacked. If the hand jumps back, part of the energy is used in bouncing the hand away from the board. Therefore, the student ought to smash his hand against the board and keep it there tightly in contact with the surface he has struck. This is difficult.

Series 90 pictures illustrate a knife-hand attack against the Kwon Go. The same things are to be noted in this attack as were noted in the previous attack, drawing the opposite arm across the body to get the reactive force, the focus at the moment of impact, and not allowing the hand to bounce off the Kwon Go.

Series 91 pictures illustrate a punch at the Kwon Go. The same things pertain to this one except that the opposite arm is not brought across the body. It is extended to the front a bit and is brought sharply back to the hip at the moment of impact to provide the reactive force.

There are two other pieces of equipment commonly used in the Tae Kwon Do gymnasium. One is a large cylindrical, canvas-covered bag about three and a half feet long and about twelve inches



Fig. 89.01



Fig. 89.02



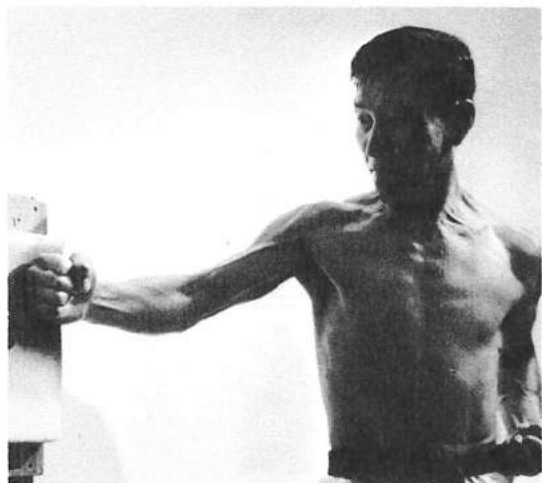


Fig. 89.03



Fig. 90.03

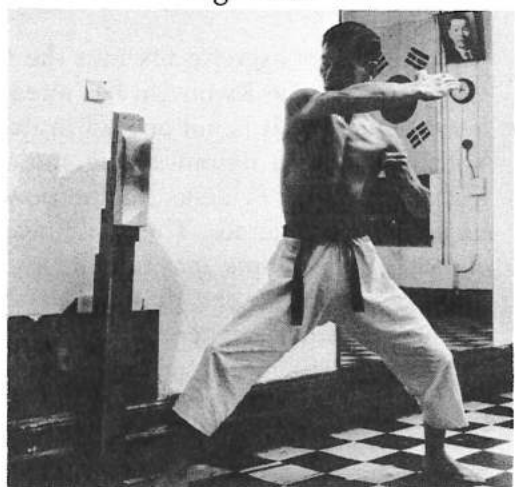


Fig. 90.01

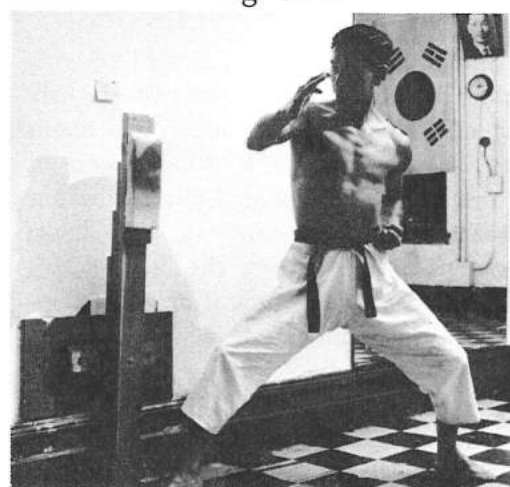


Fig. 90.02



Fig. 91.01



Fig. 91.02

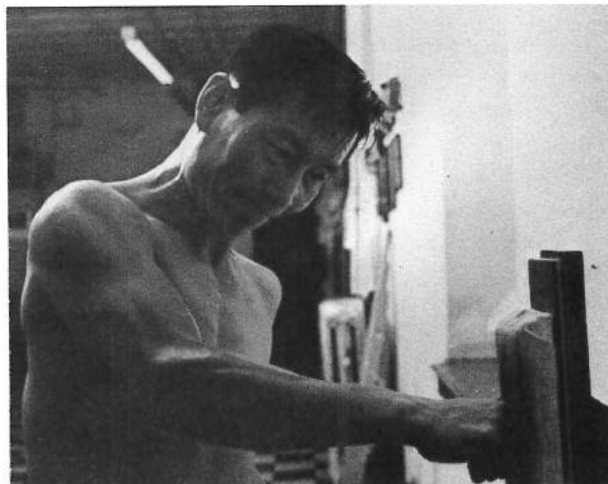


Fig. 91.03

in diameter (Figure 92). It is filled with sand, shavings, sawdust, or even tightly packed rags. It is suspended by a chain from the ceiling. The other piece of equipment is a pear-shaped, leather covered, inflated punching bag hung about five feet above the floor. Both these pieces of equipment are commonly found in gymnasiums in which boxers train.

The large cylindrical bag is used in Tae Kwon Do for side kicks, for front kicks, for elbow smashes, for punches, and, as a matter of fact, for about any attack one is likely to use. It is good for working out combinations. Figure 92 illustrates a side kick against the big bag. For a really good side kick like the one illustrated, the bag is swung away from the kicker. Then it is met with the side kick just as the bag hits the nadir of its arc. This improves not only the strength of the kick because it takes a good kick to stop the heavy bag in mid-swing, but it improves both accuracy and timing. The leather-covered punching bag is used primarily for roundhouse kicks.

Now we turn to the subject of breaking bricks, pieces of wood, and other ob-

jects. How this exercise fits into the total picture of Tae Kwon Do has already been explained. It is not an end in itself but it provides a datum so the student can see tangible evidence of the power he is able to generate. The smashing of objects is also a *sine qua non* for exhibitions. Spectators can understand seeing objects broken, whereas they cannot be expected to understand the intricacies of Tae Kwon Do power, speed, focus, balance, and accuracy. They can see and understand for themselves that a blow which can break a brick or a series of pieces of wood could do serious damage to a human. They love it. All exhibitions for the public ought to include breaking techniques.

Figure 93 illustrates the breaking of four one-inch-thick pieces of wood with a right-handed punch. The focus is to be noted in this picture. The muscles of the upper body and the neck are all drawn taut at the instant of impact, which is the best possible illustration of the concept of focus, a concept difficult to describe and more difficult to depict. Figure 94 illustrates the breaking of four one-inch-thick boards with a



Fig. 92

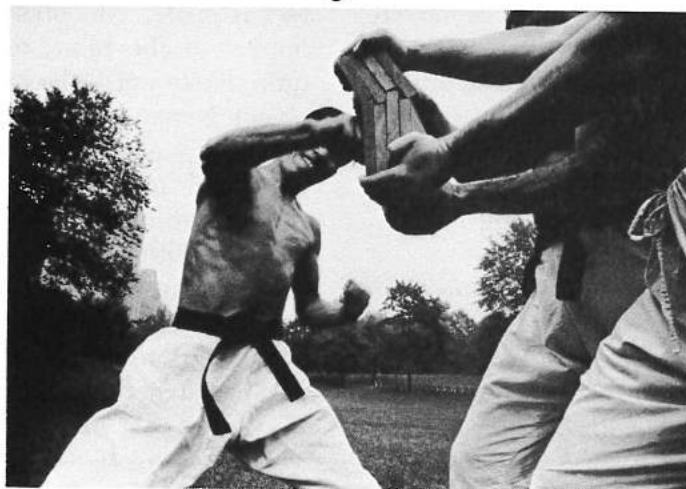


Fig. 93



Fig. 94

roundhouse kick. The thing to note in this picture is that the kicker is not off balance. He is straight up over the leg on the ground, and his body is pulled into rather than away from the kick to provide the equal and opposite reactive force to satisfy Newton's Third Law of Motion. As the kicking leg is brought immediately back to the ground, the kicker ends up in a balanced stance ready for the next move, be it either offensive or defensive.

A very important factor in these breaking techniques is that the object to be broken is not moved with the impact of the blow. If the object is moved back by the force of the blow, part of the energy of the blow is taken up in moving the object and the people holding it instead of breaking the object. This naturally means that there is considerably less chance of having the object actually break.

One way for avoiding movement of the object to be broken is to mount it across two piles of boards or bricks or whatever is handy, the two piles to be solidly on the floor with the object to be broken forming a bridge across the space between them. The striking is straight down toward the floor. This presents no particular problem except that the striker must be careful that his hand does not go through the object to be broken too fast and damage itself on the floor underneath. This happens. One very strong student had never broken three boards with his fist before. The boards were piled between two other

piles and the student let fly with a mighty blow which went through the three boards as if they were not there. His fist went through the boards without even slowing up and smashed full force into the floor beneath. This was most unrewarding because the floor was hard wood on top of several feet of concrete.

There are two common errors in breaking techniques among students who have had little experience. One is all in the mind. The student will think he cannot break the object and will therefore involuntarily start pulling back on the blow an instant before contact is made. This obviously lessens the impact of the blow, and the object is quite likely not to be broken. When the object is not broken, it hurts because the energy of the blow is absorbed into the hand or foot striking the object rather than into the breaking of the object. The other common error is not to position oneself properly for the blow to be struck. As long as there is plenty of time to position oneself properly for breaking techniques, the breaker ought to be sure that he is not hitting the object before his blow is at the position of maximum force. It is a more common error to stand too far away than too close, which pulls the striker off balance. This is where, in the case of the side kick or the roundhouse kick, the tree-kicking experience comes in. The kicker knows from hitting the tree with maximum force just how to position himself to hit the object to be broken with maximum force.

## chapter 11

### Conclusion

The foregoing has outlined what Tae Kwon Do is and how it works. Tae Kwon Do is physical violence controlled by a well-disciplined mind and a well-adjusted personality. The physical violence is inseparable from the mental discipline and the adjustment of the individual to his social environment. The rigors of the training require a good measure of mental discipline simply to put up with and endure those rigors. Self preservation among one's fellow students requires that the personality be adjusted to its social environment. Thus, Tae Kwon Do provides its own safety devices. There may have been instances in which Tae Kwon Do has been used for anti-social purposes, but such cases have not been within the experience of the authors.

To those who pursue the subject over a long enough period of time, five years or more, or in rare instances as little as three years, Tae Kwon Do becomes almost as much a part of daily living as eating or going to work. It does not become a daily burden to be done as a chore and put aside. It becomes almost a way of life, not a way of life displacing normal pursuits, but a way of life enhancing what one normally does through the physical well-being which

Tae Kwon Do produces and the confidence which comes from having nothing to fear either from oneself or from anybody else.

Tae Kwon Do, on the other hand, is a stern taskmaster. It demands as much as it gives. Tae Kwon Do demands very long and very hard physical work under conditions which are sometimes trying. Tae Kwon Do demands dedication to the extent of voluntarily and regularly submitting oneself over a period of years to a regimen which a galley slave would have found irksome. Tae Kwon Do demands that the student suffer a bruise here and there from time to time. In the initial stages one feels as if that is all Tae Kwon Do demands. It takes a while to get the body accustomed to the physical contact involved as well as to the physical work required. After a while, though, the demands recede into habit and the rewards become evident.

Since Tae Kwon Do is relatively new in America, it remains to be seen whether its rewards and its way of life will persist. Tae Kwon Do has been somewhat widely known in the United States for little more than a decade. It is therefore not possible to tell yet whether the roots of Tae Kwon Do will grow deep

enough to last a lifetime. We suspect they will.

Tae Kwon Do is a highly social activity rather than, as the films and the sensational literature would have us believe, a virulently anti-social one. Tae Kwon Do has been depicted as a device for bullies, gangsters, and extremists of various stripes. It is quite the opposite. By its nature, Tae Kwon Do must be a completely social activity. When one faces one's opponent across two pairs of fists and two pairs of feet, any one of which is capable of dealing a lethal blow, simple self preservation demands that the practice of Tae Kwon Do be a social rather than an anti-social activity. In tennis or in business or in school work, the competition is not so fierce that one can kill or disable an opponent. Therefore, not as much care of the opponent's welfare must be taken. In Tae Kwon Do, consideration of the other person is at the very heart of the whole exercise. It must be or there would be few Tae Kwon Doists left in short order. We hope that this book will have done a little to dispel the popular misconception that Tae Kwon Do is less than a fully social pursuit.

One of the fine things about Tae Kwon Do is that anybody can participate. There is no bar as to age, sex, or even physical disability. We have already said that Tae Kwon Do is suitable

for women and children. Many have been successful in their studies of the art. Tae Kwon Do is also suitable for the handicapped. A basket case obviously cannot study Tae Kwon Do, but we have had handicapped students who have been able to compensate for their handicaps. The rewards to them in their feeling of adjustment are, of course, immense. Older people too can study Tae Kwon Do. They will not reach a high degree of competence, but they will achieve a state of health and well-being they never imagined possible.

Tae Kwon Do is a triad of the body, the mind, and the spirit. In each aspect, the demands are heavy and the rewards are enormous. Physically, Tae Kwon Do demands unrelenting, long, and hard work to produce speed, power, balance, accuracy, and focus in action, the building blocks of the art. In return, it gives good health and control over the movements of the body unknown to the ordinary person. Mentally, Tae Kwon Do both demands and begets discipline. Spiritually, Tae Kwon Do demands concentration and dedication and it produces tranquility and equanimity.

Although Tae Kwon Do does not have a philosophy *per se*, its philosophy, if it had one, is most closely akin to that of Zen if, in fact, it is not the same thing.

Studying the art of Tae Kwon Do is a fascinating and rewarding experience.



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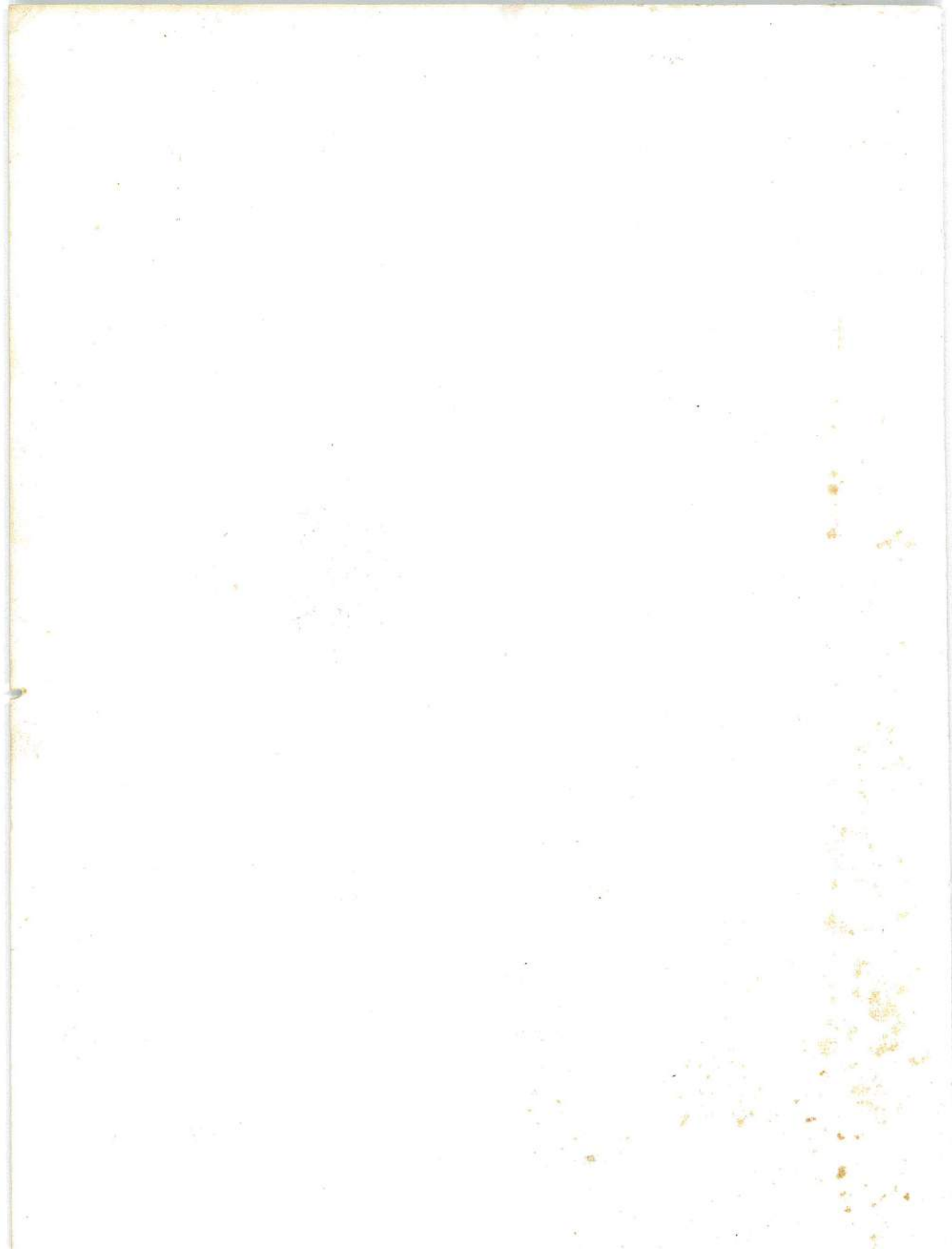
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ments in a form are excellent and obvious measurements of how much Tae Kwon Do the student has learned, and one way of judging how well he could apply the art in actual competition or combat. *Free style* is simulated combat among two or more students and is a spontaneous and free application of various Karate techniques.

Of the two fundamental aspects of Tae Kwon Do, physical and mental, the mental is more difficult to explain. Immersion in the subject must be total, and all one's senses must be focused on what he is doing. In free-style fighting with other students of equal proficiency, the reaction must be almost as fast as the action, and the entire attention of the Tae Kwon Doist must be centered on what he is doing. Full concentration must provide the unimpeded path for the attack to come instantly as a reflex action.

Exercises, manners, and rules are all included in *Korean Karate: The Art of Tae Kwon Do*, making it the definitive volume on an entrancing, deadly, ancient art.

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In 1942, Duk Sung Son, then a twenty-year-old Korean amateur boxer, began studying Tae Kwon Do. In due course, he achieved the black belt level of proficiency. He then began teaching novice policemen in Seoul. His success led to his appointment as the original and the chief instructor to the Republic of Korea (ROK) Army. During the Korean War, Mr. Son began teaching Tae Kwon Do to the U. S. Eighth Army. After the war, Mr. Son and his advanced students taught Tae Kwon Do in colleges and high schools throughout South Korea. In April 1963, Mr. Son came to the United States and commenced teaching Tae Kwon Do. He now instructs the Cadets at the U. S. Military Academy at West Point and he has his own school in New York City. Mr. Son also teaches Tae Kwon Do at Princeton, New York, Brown, and Fordham Universities as well as at State University of New York at Stony Brook and the YMCA at Hackensack, New Jersey. Mr. Son has frequently appeared on television. He has given Tae Kwon Do exhibitions at the United Nations, Veterans' Hospitals, the Job Corps, the N.Y. World's Fair, the N.Y. Coliseum, and at many schools, colleges, clubs, fraternal and charitable organizations. Mr. Son holds a ninth degree black belt and he is president of the Tae Han Tae Kwon Do Association.

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